

# CHINESE CHARACTERS

THEIR ORIGIN, ETYMOLOGY, HISTORY,  
CLASSIFICATION AND SIGNIFICATION. A  
THOROUGH STUDY FROM CHINESE  
DOCUMENTS

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*Second Edition, enlarged and revised  
according to the 4th French edition*

PARAGON BOOK REPRINT CORP., NEW YORK  
DOVER PUBLICATIONS, INC., NEW YORK

This edition, first published in 1965, is an unabridged and unaltered republication of the second edition, published by the Catholic Mission Press in 1927. The first edition of *Chinese Characters* was published in 1915.

This edition is a joint publication of Paragon Book Reprint Corp. and Dover Publications, Inc.

*Standard Book Number: 486-21321-8*  
*Library of Congress Catalog Card Number: 64-18441*

Manufactured in the United States of America

Paragon Book Reprint Corp.  
140 East 59th Street  
New York 22, N.Y.

Dover Publications, Inc.  
180 Varick Street  
New York 14, N.Y.

## PREFACE.

The end aimed at by the Author has been to analyse the ancient forms of the Chinese characters, to extract from them their primitive constituents, and then to group them together according to these primitive elements, in an order both logical and synoptical.

The materials, figures and interpretations, were gathered from the works of the Chinese epigraphers and philologues. After having eliminated the useless characters, the Author picked out, among the usual characters, 224 Primitives. Around these elements were grouped about 1500 logical aggregates and phonetic complexes, from which all the other characters are derived. Then the whole matter was divided into 177 *Lessons*. After many experiences, this disposition seemed to be the most advantageous for study.

The *Introduction* is designed to furnish some necessary explanation respecting the history, the categories, the analysis and the different classifications of the Chinese characters.

The *Graphies* are fac-similes of the oldest specimens of Chinese writing, cast, not engraved, upon bronze bells and vases.

The *Phonetic Series*, are a natural complement of the *Lessons*.

Two *Lexicons* showing the characters arranged by order of Sounds and Radicals, complete the work.

The *Romanisation* adopted by the Translator, was according to the Wade system.

L. Davrout S.J.





# CHINESE CHARACTERS.

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## INTRODUCTORY.

### I. HISTORICAL SKETCH.

Tradition ascribes the idea of the characters to 伏羲 Fu-hsi, and their first drawing to 倉頡 Ts'ang-hsieh, two worthies of the prehistoric age. The systematisation of the Chinese writing, is attributed to 黃帝 Huang-ti, the founder of the Chinese empire, 25th century B.C. Some texts of the *Annals*, may have been written earlier than the 22th century B.C. — In the beginning, writing was used only for matters of government and administration. By its means, the Emperor was given information, and his orders were transmitted to the mandarins and to the people. The 史 shih, recorders, registrars, scribes, were trained up in official schools, under the direction of a 太史 t'ai-shih grand-recorder.

The oldest 古文 ku-wên graphies that have come down to us in their original form, are traced back to the 18th century B.C. Their study reveals the fact, that while their making was well defined, their form varied much. Towards the year B.C. 800, the grand-recorder 籒 Chou drew up, for the use of the official scribes, a catalogue of the then existing characters, and fixed their standard shape. Those ku-wên are called by Chinese philologists 籒文 chou-wên, or 大篆 ta-chuan greater seal characters, or 蝌蚪字 k'o-tou-tzū tadpoles. The origin of the latter appellation is thus recorded. In the 3d century B.C., when the house in which

Confucius had dwelt was pulled down, old books written in ancient characters were discovered in a hiding-place. At the sight of the big heads and the slender tails, 恭 Hung prince of 魯 Lu who was not a learned man, exclaimed: these are tadpoles!.. The name has stuck to them ever since.

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As the decay of the 周 Chou Dynasty grew worse, studies were neglected and the scribes became more and more ignorant. When they did not remember the genuine character, they blunderingly invented a false one. Those non-genuine characters, copied out again by other ignorant writers, became usual. Confucius himself made this statement. Towards the year B. C. 500, he uttered this complaint: «When I was young, I still knew some scribes who left blank the characters which they could not write; now there are no more such men!» Consequently the 奇字 ch'i tzü «odd characters» were multiplied without restraint, to the great prejudice of etymology.

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Towards the year B. C. 213, under the Emperor 秦始皇 Ch'in-shih-huang who destroyed the classical books, 李斯 Li-ssü, his prime-minister, published a new official index of the characters, and fixed a way of writing which became obligatory for scholars. His collection, entitled 三倉 San-ts'ang, contained 3300 characters. This new form of writing was known as the 小篆 hsiao-chuan, lesser seal characters. — The study of the work of Li-ssü discloses two facts:.. 1. He did not create any new primitive, but he contented himself with composing, by means of preexisting elements, the names for objects which were unknown before. Therefore the evolution of characters was certainly closed before the times of Li-ssü, probably many centuries before him... 2. Deceived by the 奇字 ch'i-tzü, then so numerous, Li-ssü wrongly interpreted some characters, and fixed them for posterity under a wrong shape. Many instances of these mistakes of Li-ssü will be seen in the *Etymological Lessons*.

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A few years after the catalogue of Li-ssü was edited, a new era was opened in the study of characters. Two facts are peculiar to this change: an excessive *multiplication*; a gradual *transformation*. Let us briefly state the causes of these philological phenomena:

1. Causes of the excessive multiplication of characters... First, the ignorance of scribes who continually brought to light faulty forms which were stupidly reproduced by posterity; then, the need felt to give names to new things. The Empire was growing, learning was spreading; writing had become a public thing; the process 形聲 *hsing-shêng* (see page 10) being an easy one, all took to it. From this disorderly fermentation, without direction, without control, without criticism, sprang up, together with useful characters, thousands of useless doubles. Things could not well be otherwise, when one remembers that the centres of fabrication were multiplied, and that the local idioms were very different. The index of *Li-ssü* contained 3300 characters. In the space of two centuries, it was completed seven times, and the 7th edition, published at the beginning of the Christian era, contains 7380 characters. Two centuries later, there were 10,000. Now the dictionary of 康熙 *K'ang-hsi* (A.D. 1716), contains 40,000 characters that may be plainly divided as follows: 4000 characters in common use; 2000 proper names and doubles of limited use; 34,000 monstrosities of no practical use. We are far from the legendary number of 80,000 usual characters, ascribed to the Chinese language.

2. Causes of the gradual transformation of characters. — The first to be noticed, is the complete change in the instruments and material used for writing. The ancient wrote with a sort of fountain-pen, upon small laths of bamboo or smooth wooden tablets. Hereby the figure of the fountain-pen of old, as it has been transmitted to us on a bronze of the 2d dynasty. Above, the reservoir holding the fluid, presumably a black varnish. The narrow bamboo tube contained probably a wick, to regulate the flowing of the ink. Such an instrument traces lines any way it is moved, either backwards or forwards, straight or curved, as one likes, but all equally thick. Therefore in the 篆 *chuan*, greater or lesser seal characters of all ages, there are figures of every shape, round, oval, sinuous, the lines being all uniformly thick. — Not long after the catalogue of *Li-ssü* was edited, 程邈 *Ch'êng-miao* invented a pencil of soft wood, ending in a fibrous point, which being dipped in the black varnish, was used for writing on silk strips. Traced with this coarse instrument on a rough material, the rounded figures became square, the curved lines were broken at right angles. But this ungraceful writing being quicker than with the fountain-pen, the wooden pencil was adopted for public deeds, and the 隸字 *li-tzū* or official hand, became the current writing, while the lesser seal characters remained the classical writing.

As it commonly happens, the way being opened, inventions succeeded one another. During his campaigns against the Huns, the general 蒙恬 *Mêng-t'ien* is



said to have invented or improved the writing-brush, the ink and the paper. This invention was fatal to the characters. — A writing-brush cannot trace lines against the hair, therefore many characters could not be written and were replaced by arbitrary and fanciful sketches. — The materials used further helped to increase the confusion. Paper is absorbent: hence came the thick strokes, the thin strokes and the slabby letters, which were all unknown to the ancients. — A writing-brush, made with stiff and elastic hair, flattens out when pressed down, twists when turned, projects its point when raised up; hence the swellings, the joints, the crooks, which are not intentional, but are due to the instrument itself. — Therefore the actual classical writing 楷子 *chieh-tzū*, represents the 小篆 *hsiao-chuan* as transformed by the writing-brush.

There is more. The writing-brush galloping, the strokes were connected up, giving birth to the 連筆字 *lien-pei-tzū*; then it flew, throwing on the paper misshapen figures, which are called 草字 *ts'ao-tzū*. The fancy for these novelties became a rage. At the beginning of the Christian era, a man believed himself dishonoured if he wrote in a legible way. In this crisis, the initiative of a private scholar saved what could still be saved.

Towards the year A.D. 200, after long travels undertaken to get the authentic originals, a literate of renown 許慎 *Hsü-shên* or 許叔重 *Hsü shu-chung*, vulgo 許氏 *Hsü-shih*, published the lexicon 說文解字 *Shuo-wên chieh-tzū*. It was the collection of *Li-ssü*, controlled, amended, explained and classified under 540 rational keys. The aim of *Hsü-shên* was to impede any ulterior alteration of the characters, by setting their authentical form before the eyes of all scholars. His book contains 9353 simples and 1163 doubles, which makes 10516 in all. It was not less useful to the nation, the admirers say, than the canals of the great 禹 *Yü*. It remained, from that time, the canon of the 字 *tzū*, the authority consulted in all doubts, by Chinese philologists. All the dictionaries published for the last 17 centuries, boast of their having followed the *Shuo-wên*, 以說文爲本.

But the work of *Hsü-shên* had a more far reaching effect than the mere conservation of the *hsiao-chuan*. It was the origin of archeological researches which brought to light more of the antique *ku-wên*, and of philological studies which explained them. These successive discoveries were published, according to the Chinese way, in enlarged and annotated editions of the primitive *Shuo-wên*. See 說文通訓定聲 — Later on, under each key of *Hsü-shên*, were ranged a chronological series of ancient forms, copied either from stones or bronzes that were discovered, or from books that were extracted from tombs or other hiding places, throughout the Empire. See 六書統. — Published in fine books, carefully analysed, learnedly explained, these *Series* give the genealogy of the actual characters. Their study enabled the critics to rectify the errors and mistakes of *Li-ssü* and of *Hsü-shên*. It gave the material for the *Etymological Lessons* contained in this volume.

For instance, Series of the character 君 *chün*, prince, through 45 centuries.

1  君 8


2  君 9

3  君 10

4  君 11

5  君 12

6  君 13

7  君 14

1. The primitive form, *ku-wên*. A cap with horns, to inspire awe. Two arms, the executive power. A mouth, the legislative power.

2. A mere graphic variety. The elements are the same, but their form is different.

3. Another variety. The same elements, a different form; it is so with all the *ku-wên*; the idea is determined, the form varies.

Then came a fanciful scribe who gave to the cap a curious form; whence the *k'i-tzũ* 4, the elements being still the same.

The next writer, an ignoramus, thought he saw two hands, instead of the horns on the cap, and he invented the *ch'i-tzũ* 5. The hands figure the power, the mouth makes law; the idea is still the same, but the graphic elements are partially different.

An idle writer, for the sake of abbreviation, replaced one of the hands by a simple stroke, which gave the *ch'i-tzũ* 6.

This last character, being in use at the end of the Chou Dynasty, *Li-ssũ* interpreted it: a hand which acts, a mouth which makes law. Thus was fixed the *hsiao-chuan* 7.

The wood-pencil made with this *hsiao-chuan*, the *li-tzũ* 8 and 9.

The writing-brush changed the *li-tzũ* into the *chieh-tzũ* 10, which is still classic in our days.

The latter being connected together, became the *lien-pai-tzũ* 11, the successive abbreviations of which gave the *ts'ao-tzũ* 12, 13, 14.

It is all about the same for the other Series.

## II. 六書 LIU-SHU.

## Six Categories of Characters.

The Chinese philologists divide the characters into two great classes: the 文 wên, simple *figures*, and the 字 tzü, compound *letters*.

The *figures* are subdivided into 像 hsiang or 像形 hsiang-hsing, imitative drafts; and 指事 chih-shih, indicative symbols.

The compound *letters* are subdivided into 會意 hui-i, logical aggregates, in which all parts have a meaning; and in 形聲 hsing-shêng or 諧聲 hsieh-shêng, phonetic complexes, in which one part has a meaning, while the other points out the pronunciation.

Let us summarise the matter, with a few details and instances.

First category. *Imitative drafts*, rough sketches representing the object; 畫成其物、隨體詰詘。The Shuo-wên contains 364 imitative drafts. Example: 𠂔 the right hand.

Second category. *Indicative symbols*. A figure that suggests the meaning; 視而可識、察而見意。The Shuo-wên contains 125 indicative symbols. Example: 丿 action of the authority which exerts itself from up down. Those symbols often suggest an idea of motion.

Third category. *Logical aggregates*. They are made with two or several characters more simple. Their signification results from the meanings of the different elements; 比類合誼、以見指撝。The Shuo-wên contains 1167 logical aggregates. Example: 占, composed of 口 mouth and 卜 divination; the outcome is *chan*, to consult fortune-tellers, to cast lots.

Fourth category. *Phonetic complexes*. They are made with two or more simple characters. One of them gives the meaning; the other is not a «meaning element», but gives to the complex its pronunciation; 以事爲名、取譬相成。The Shuo-wên contains 7697 phonetic complexes. Example: 沾。The first part 氵, water, gives the meaning; the second 占, *chan*, gives the sound. The compound means, to tinge, to moisten, and is pronounced *chan*.

To complete the study of the 六書 liu-shu, there are two more categories to be studied, the 轉注 chuan-chu and the 假借 chia-chieh. The above four categories are based upon the *composition* of characters. The last two are based upon their *use*.

Fifth category. *Chuan-chu*. Acceptation of the character in a meaning more extended, derived, generalised, metaphorical, analogous, adapted, figurative, etc.

**Example:** 网 picture of a fishing-net. By extension of the primitive sense, any net-work, cobweb, reticulate design; to catch with a net, to catch in general, to envelop, to gather, etc. All these meanings are **chuan-chu**, i. e. begot by successive *turns* in the *interpretation*. Nearly all the primitive characters refer to concrete objects. As the ideas became broader, the signification of characters spread in the same proportion. The abstract terms are commonly **chuan-chu** of concrete characters.

Sixth category. **Chia-chieh**. A mistake, lit. *false borrowing*. Use of a character in a sense which is not its own, either 1. By error, for an other existing character; or 2. By convention, to designate an object which has its name in the spoken language, but which has no special character. Examples:

1. In the first paragraph of the *Analects* of Confucius, one may find the character 說 meaning to *rejoice*. Now 說 means to *speak*, and to *rejoice* is written 悅. Once a scribe wrote 說 for 悅. It was a mistake, a **chia-chieh**, which was not amended, on account of the superstitious respect for the classical text.

2. Formerly, in some time, in some place, the *elder brother* was called **ko**. This word was used in the spoken language only. None among the then existing characters **ko**, had that meaning. Instead of making a new one, it was agreed that 哥 **ko**, to sing, should be used also to mean, *elder brother*. Though this meaning be unconnected with the composition of the character, however it was admitted. This was a **chia-chieh**, an arbitrary character. — Not a few usual characters were thus given artificial meanings, besides their own meaning and their different meanings **chuan-chu**. Other characters, either names of lost things, or useless doubles, first disappeared and then appeared again with a meaning quite new and in absolute contrast with their composition. Thus the foreign student is quite puzzled when he sees the figure of a scorpion meaning also a *myriad*, and he wonders how any relation may be found between the two terms? The answer is very easy. There was not a proper character to mean a *myriad*, which was said **wan** in the spoken language. On the contrary, there were many characters to write *scorpion* and one among them was just pronounced **wan**. It was dispossessed, installed in its new functions, and from that time, *myriad* is written with two claws and a tail. See, in the *Lessons*, the numbers 47 X, 49 H, 50 O, 71 Q, etc.

Those **chia-chieh** are the very reason why the interpretation of the Chinese characters, which was primitively simple and easy, became so intricate and so difficult. They obscure many texts, fill up the lexicons, overburden the memory, and exasperate the students. These sad results spring not from a vice inherent to the Chinese characters, but from their antiquity and from the carelessness of their successive keepers.

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**Notice.** In the *Lessons*, for the sake of brevity, we shall not say in English, about each character; this is «an imitative draft,» that is «an indicative symbol,» or a «logical aggregate,» or a «phonetic complex.» More commonly we shall

content ourselves with the Chinese definition given in Chinese characters. The ordinary formulas for these definitions are thus given:

㇏, 像 or 像形 *hsiang* or *hsiang-hsing*. Lit. *imitative draft* of the right hand.

丿, 指事 *chih-shih*. Lit. shows the thing, *indicative symbol*, to act, action.

尹, 从 ㇏ 像, 从 丿 指事, 會意, 治也。Lit. from ㇏ hand, *draft*; from 丿 to act, *symbol*; by the fusion of meanings, to govern. This is a *logical aggregate*.

攴, 从 ㇏, 从 卜, 會意, 擊也。Lit, from ㇏ hand, from 卜 rod; by a fusion of meanings, to strike. A *logical aggregate*.

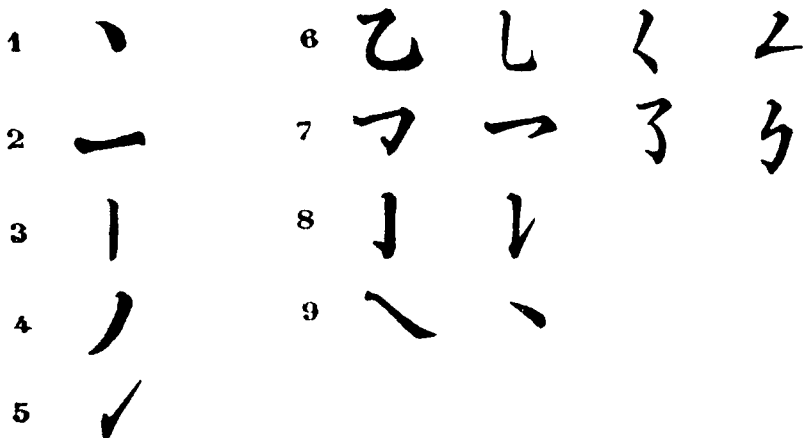
囧, 从 口, 古聲, 四塞也。Lit. from 口, to enclose; 古 gives the sound; closed on the four sides, shut up hermetically. It is a *phonetic complex*.

As for the *derived* or *arbitrary* meanings, we shall be satisfied with indicating them by the words *chuan-chu* or *chia-chieh*, inserted in the text. The most important *chuan-chu* have been indicated, but not all the *chia-chieh*. The latter are to be looked for in the larger dictionaries, which are absolutely necessary on their account.

### III. COMPOSITION AND DECOMPOSITION.

#### Primitives. Radicals. Phonetics.

From the calligraphic stand-point, the Chinese characters are all reduced into simple strokes. These material elements amount, for the modern writing, to nine in theory, and to about seventeen in practice. Their form is ascribed to the nature of the writing brush, as explained previously. The strokes are:





Note well and do not forget that this reduction into *simple strokes*, into *material elements*, has no connection whatever with the etymological study of the characters.

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From the *logical, etymological* point of view, the compounds are made, not with strokes, but with characters more simple, having their own use and meaning. These simple characters are what we call «elements», when we speak of compositions and decompositions. The more intricate character was formed by their association, and the analysis must end when it has separated and isolated these *formal elements*. To go further, to decompose into strokes, would add nothing to knowledge. Just as, in systematic botany, the study of a plant is ended when one has determined its specific organs. The ulterior decomposition of these formal elements into cells and fibres, belongs to histology, and is of no interest for classification purposes. Examples:

歸, a logical aggregate, is decomposed into 自. 止. 帚.

欄, a phonetic complex, is decomposed into 才 and 闌.

If one says that 帚 and 闌 which are given as elements, are evidently themselves compounds, we answer: no doubt, if it is a question of *material* analysis, one should decompose 帚 into 彡 → 巾, and 闌 into 門 and 東. But here, this is not the question. What we look for, is the *logical etymological* analysis. Now, in the logical aggregate 歸, the element 帚 gives the *meaning*; it is therefore a *formal element*. In the phonetic complex 欄, 闌 gives the sound; it is therefore a *formal element*. The etymological decomposition ends there.

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It may be asked how numerous are those relatively simple characters or *formal elements*, which are used to compose the more intricate characters? — Before answering, one must distinguish two categories, indicated previously: the *meaning elements* and the *phonetic elements*.

1. *Meaning elements*. — *Theoretically*, any simple character could be used for the composition of a logical aggregate. The ancient writers used those they wanted. — *Practically*, how many of those elements did they use? Relatively very few. Indeed, the research of those elements had to be made among the ancient regular forms, and not among the modern corrupted forms. Different Chinese authors numbered from about five to six hundred elements, but their choice was imperfect because there were compound forms, either multiples or inverted, which were kept without reason. The first European who studied the question, J.-M. Gallery, suggested the number of 300. J. Chalmers who resumed this study, gave also 300 as a rough estimate. Our own researches deliberately circumscribed in the *practical* domain led us to give 224 meaning elements, the list of which may be found at the head of the *Lessons*.

As said above, we call *primitives* the elements of the logical composition called by the Chinese 建首 *chien-shou*, *fundamental heads*. The definition of this term is to be noted well. *Primitive*, formal meaning element that cannot admit of an ulterior decomposition into meaning parts; or, more shortly, *ideographic minimum*. In other words, the primitives are characters relatively simple, having sound and meaning, and which are not formally resolved into *figures* having sound and meaning. Materially, they may be reduced into *strokes*, but this is without any use for the analysis. Just as a simple chemical body, or a bar of sulphur, or an iron ingot, can be smashed with a hammer, and yet this is not a decomposition, but a breaking up. — In a few characters, strokes or dots were added to extend or to modify the meaning. We call those characters *partial primitives*. They are primitives, relatively to the graphical details superadded. See, as examples, the nipples in 母, Lesson 67 O; the thorns in 束, Lesson 120 H; the grains of salt in 鹵, Lesson 41 D; etc.

2. *Phonetic elements*. — *Theoretically*, the Chinese sounds not being numerous, four hundred characters would have been sufficient to compose a phonetic scale. — *Practically*, the Chinese used as phonetic elements, a greater number of characters; the reason of this will be given below. Some Chinese authors numbered one thousand of them, which they called the *thousand mothers of sounds*. J.-M. Callery who made a special study of these characters and found in them a key to his system, numbers 1040. Our researches, circumscribed in the *practical* domain, gave 858 phonetic prolific elements. This list may be seen at the head of the *Phonetic Series*. In the choice of these phonetic elements, the Chinese cared only about the sound and not about the character. They employed, from 乚 which has one stroke only, till 𠂔 which has twenty-four.

The inflected words of European languages are decomposed into *radical* and *termination*. The radical gives the meaning; the termination indicates case, time, mood. The first sinologists applied those grammatical terms belonging to inflected languages, to the Chinese language which is not an inflected one. In the phonetic complexes, they called *radical* the meaning part. They dared not call *termination* the phonetic part, and with reason, for it would have been a mistake. They called that part *phonetic*. We make ours those two terms, radical and phonetic, but strictly in the sense above given, viz. *Radical*, formal element which gives the meaning. *Phonetic*, the formal element which does not give the meaning, but indicates the sound.

Why do we insist thus upon the definition of these terms?.. The reason is this: in sinology, they were often used in an equivocal sense. — Some divided the characters into categories, stating that such a one is a radical, and such a one a phonetic, while any character may be, in composition, either a radical, or a phonetic, according to the part it has to act. — Others reduced the extension of the term *radical* to the keys of the dictionaries, and gave as radicals only the 214 keys of K'ang-hsi;

put in circulation with that sound, went to the North and to the South. Now the Chinese philologists say that the North is known as corrupting the finals in the words, while the South alters the initials. Thus when passing over in the Northern dialects, 站 had its final *an* transformed into *ên*; 店 was ended into *yen* and 帖 into *yeh*: which are dialectic differences of a common origin. In a Southern dialect, the *ch* of 占 became *t* in 站, and *n* in 黏: which are also differences of a common origin. At the same time, the tones and aspirates, special to different places, stuck to the former as well as to the latter. Then at last when, in the making of a big dictionary, 司馬光 *Sǎ-ma kuang* for instance, gathered under the mother word 占 its roving brood, it was diversified with odd colours; there were characters pronounced *chan*, *chên*, *tien*, *nien* and *t'ieh*. The compiler neither made a choice, nor criticised, nor tried to restore the primitive pronunciation, nor returned to a unique dialect, but simply set down what was then used, and posterity was told by him, once for all, that 沾 was pronounced *chan*, that 帖 was pronounced *t'ieh*, and that 占 was their common phonetic. — Upon the whole, with regard to the phonetic series, note the three following points: 1. The sound was well determined in the beginning... 2. There were dialectical corruptions... 3. The sound was finally, and without any critical study, fixed by insertion in the dictionaries.

But then when one says that the phonetics determine the sound of compounds, is this determination practically reduced to something rather vague? — It is much to be regretted that it is often so. The determination is somewhat vague for the final (vowel), still more vague for the initial (consonant), and nearly non-existing for the tone and aspiration.

But then is the study of phonetics useless? — It is an exaggeration to say so. The study of phonetics and of the phonetic series is useful. For, after all, the sounds, initials and finals of each series varied only to a certain extent and according to certain dialectic rules. Therefore the knowledge of phonetics allows, after a certain use, to guess *approximatively* the sound of compound characters. It helps also to fix those characters in the memory. Further, the study of characters, made by following the phonetic series, is more attractive and more useful than by following the series by radicals or by sounds. It is the reason why we add to this volume a lexicon by phonetic series.

### IMPORTANT NOTICES.

1. *Use of a compound instead of a simple, as a radical.* The same need of variety, of distinction, that multiplied the phonetics (as above stated), impelled the use sometimes, as a radical, of a compound, instead of a simple character. Item, an inverted character was used instead of the straight form, etc. For example 卜 for 卜, 支 or 丑 or 寸 for 斗, 帛 for 巾, 來 for 来, 去 for 子.

they called *phonetic* any character which was not radical. — Hence arose ways of speaking, improper, equivocal and false. For example: because 木 is the 75th key of *K'ang-hsi*, some say: the radical 木 is phonetic in 沐, instead of saying: 木 is phonetic in 沐, and radical in 柏. Because 占 is the 190th key of Callery, some say: the phonetic 占 is radical in 𣎵, instead of saying: 占 is radical in 𣎵, and phonetic in 沾. — To avoid such a confused and inexact way of speaking, one must remember that *radicals* and *phonetics* are not two categories of characters specifically distinct. They are two categories of a certain number of characters which, being neuter or indifferent by nature, are used in composition, either as radicals, or as phonetics, according to the cases. Even the *primitives* are, in composition, radicals or phonetics, according to the cases. They form a class by themselves only as elements formally indivisible; elements which, being not composed, compose all the others.

Why did they use one thousand characters, when four hundred could do? — It was to avoid confusion. In certain categories, there were to be placed objects of different kinds, but having the same sound. The radical proper to the category could not be changed and consequently the phonetics had necessarily to be changed, in order to get different characters. Example: In the category of trees, the radical of which is 木, the phonetic 古 had given the phonetic complex 枯 *k'u*, dead tree. Now there is a kind of elm which is also pronounced *k'u*. For this elm, the character 榿 *k'u* was made, in which 享 is used as phonetic; and so on for many others. — As above stated, the new characters are selected, for more than twenty centuries, exclusively among the phonetic complexes. Out of the ten thousand characters that constitute the main part of the big dictionaries, about seven thousands of them are phonetic complexes. Some variety in their composition was of absolute necessity, to form a way of distinguishing one from another.

In which sense must we understand the assertion that the phonetics give their sounds to the phonetic complexes? — To answer the question, one must presuppose the following facts which are so evident that they need no proof. The Chinese language is spoken for tens of centuries past, in an immense territory. Its sounds are not numerous, and may be easily confounded. Hence arose a great number of dialectic differences. A Chinese proverb says that at a distance of one hundred *li*, people cannot understand each other. This assertion is exaggerated, but it is right to say that, at a distance of one hundred *li*, there are perceptible dialectic differences; that, at a distance of one thousand *li*, only a half of the things said are understood: and that, at a distance of two thousand *li*, nothing is understood. Further, the dialect of the same district varied in the course of ages. — That fact being granted, let us take as example 占. In the place and time when 占 was first chosen to be used as a phonetic, this character was pronounced *chan*. Its compounds, made after the same phonetic, were all pronounced *chan*, and being

2. *Phonetic-Radicals*. — In some ancient characters, an element which is *radical* gives also its *sound* to the compound, being thus together radical and phonetic. For ex. 冰. 从水, 从 冫. 冫 亦聲. Lit. 冰 ping ice, from 水 shui water, from 冫 ping to freeze; 冫 ping is thus both radical and phonetic. Those characters are like a link between the logical aggregates and the phonetic complexes.

3. *Radical or phonetic redundancies*. — 1. The ancient characters were relatively simple. When the systematic classifications begun to be made, then without change in the meaning of those characters, a *meaning element* was super-added to many of them. This was a new radical, well chosen, but useless, under which the character was classified in the new dictionaries. Thus, to 孝 chiao, to teach, which nicely figured the action 爻 of the master descending upon the disciple, 支 a hand was added, holding a rod, symbol of the master's authority. This addition was the cause why 教 was classified under the 66th radical in K'ang-hsi. Thus the old characters happened to have, nearly all, synonym compounds, and it is the compound that is used now, while the primitive character remains in the dictionaries with the mention 古文 ku-wên, ancient form. This is why one may often read in the *Lessons* the words « it is now written. » For ex., 國, now 國; the ancient form was enriched with the radical 竹, the rest being quite the same. — 2. The ancient drafts, or symbols, or logical aggregates, had no phonetic element, and nothing helped the memory to remember the sound. Later on, specially in the time of Li-ssü, a *phonetic element* was added to some ancient characters, without changing anything in the sense. For ex., to the character 歸 kui, was added 自 tui, to recall the sound ui, which gave 歸. Those embellished logical aggregates differ from the phonetic complexes in this, that they cannot be adequately decomposed into two elements, one being a radical, the other a phonetic... Another example: 處 ch'ü was added with the phonetic 虍 hu, which gave 處 ch'ü... Now 歸 and 處 are no longer used. They are found in the dictionaries, with the mention 古文 ku-wên, ancient forms of 歸 and 處.

4. *Phonetics and Radicals contracted*. — See the phonetic Series 469, 囀 囀 璫, etc. It seems to come from 囀 hsin, but it ends in ao. Its phonetic is not hsin, but 囀 nao, a logical aggregate made from hsin. But nao having already a lateral radical 匕, the addition of the radical of phonetic complexes would make ugly characters. To avoid this, 囀 is contracted, that is: its 匕 is suppressed, and in its place the radical of the complex is substituted. In the series 469, nao contracted is the phonetic, 从 囀 省 聲. — The same happens in the series 119, under 去 ch'ü, where one may find compounds in ieh. Their phonetic is 劫 chieh contracted, in which 力 gave place to another radical. — Remember well this remark, it is very important in practice. One may often read, in the *Lessons*, the expression 省 聲 «contracted phonetic.» — In the logical combinations some radicals are abbreviated in the same way. Thus 尾 becomes 尸 or 尸. See 彙 and 雪, L. 44 E.J. — The scribes definitively contracted several intricate ancient forms, for example:

# 霍 霍 龔 龔 龔 龔

5. *Phonetics mixed.* — Under some numbers of the phonetic Lexicon, one may find two series written in the same way, but of different sound. The reason is that in the modern writing, two ancient phonetics were mixed. Thus one writes to-day in the same way two series utterly distinct in the ancient writing. See, for example, the Series 227, 284, 359-549.

6. *Synonyms.* — The great number of phonetic complexes, different in form and in sound, but perfectly synonymous, is explained by the fact that they sprung from many different places, in the modern times, after Li-ssü. Some double logical aggregates probably owe their origin to the same cause, v.g. 仁 旦 LL. 2 B and 32 B. There were differences between the rival states and the jealous literati of those times.

7. *Multiples.* — An element reproduced two or several times, figures graphically the great number, or the great intensity. For example: Two 木 trees make a 林 forest. Two 火 fires 炎 means to blaze. Three 人 men 众, a multitude. Three 車 chariots 轟, a rolling, a big rumbling.

8. *Figures straightened.* — Certain figures, broader than high, as 目, are often straightened 目 in the compounds, to take less place. See 壬 L. 82 C, 舟 L. 66, 車 L. 167, 目 L. 158, etc.

*Conclusion.* — The knowledge of the Chinese characters consists in mastering less than 300 primitives, and about 1500 principal compounds made with the primitives, that is less than 2000 characters. All the others are derived from them. Those are the elements and groups that are treated in the *Etymological Lessons*, and collected in the *Index of usual Groups*. When the student knows them, he may explain to himself all the compounds. The *Lessons* explain the *logical aggregates* under their principal primitive. Each paragraph refers to the phonetical series which contains the *phonetic complexes* derived from the same element. The paragraph and the series form a whole, that exhausts *practically* the study of an element.

## IV. CLASSIFICATION OF CHARACTERS.

### A. Chinese classifications.

1. *Natural classification.* — The first classifications were encyclopedias of things, after the manner of the present 類書 lei-shu. The prototype of those compilations is the 爾雅 Erh-ya, the first sketch of which is ascribed to 周公 Chu-kung (11th century B.C.). Remodelled in the 5th century B.C. by a disciple of Confucius, 子夏 Tzū-hsia, it took its actual shape from 郭璞 Kuo-p'u, circa

A.D. 280. The things of this world were distributed under 16 sections: kindred, houses, utensils, music, heaven, earth, mounds, hills, waters, plants, trees, insects, fishes, birds, wild and domestic animals. In the actual 類書 lei-shu, the headings are more numerous.

2. *Logical classification, by Radicals.* — Starting from the *meaning element* of the phonetic complexes, or from one among the meaning elements in the logical aggregates, the characters were disposed by *logical series*, under keys called *Radicals*, according to the number of strokes. The 說文 shuo-wên was the first lexicon, thus disposed. It contains 540 keys, some of them being very abundant, and some very poor, according to the notion expressed by them. Later on, for the sake of simplification, the latter keys were suppressed. This reduction brought about the placing of the characters that had belonged to the keys left out, under other keys, with which the former had some analogy of figures, but no real relation. The classification thus became half logical, half arbitrary. Under the 明 Ming, the number of keys was reduced to 214; which meant that the characters belonging to more than 300 ancient keys, were arbitrarily placed where they should not be. The dictionary of K'ang-hsi 康熙字典, is based upon these 214 keys. This dictionary is easy enough to consult and precise in its definitions. But one must avoid to use it for any study of etymology or of classification, under pain of committing the worst blunders. We shall indicate, in the *Lessons*, a certain number of these mistakes, for which the compilers are not personally answerable, because the system of keys used by them was composed before their time. — Recently the 商務印書館 Commercial Press of Shang-hai has printed a very good 新字典 abbreviated K'ang-hsi.

3. *Phonetic classification, by Rhymes.* — Towards the year A. D. 500, 沈約 Shên-yao introduced the system 反切 fan-ch'ieh, which consists in associating, for the expression of a sound of any unknown character, two other known characters, the first of which gives the initial consonant, and the second the final vowel. Examples: p'an and nish make p'ieh; li and mo make lo; etc. — The fan-ch'ieh was devised by Indian Buddhist Monks, in order to render approximately, in Chinese, the Pali or Sanskrit syllables. — It was according to this system, that dictionaries called 韻府 yün-fu were made. In the beginning, they were nearly dictionaries by sounds, the finals being very numerous: under the 唐 T'ang, there were 206 finals for 36 initials. Later on, the number of finals was reduced, by gathering in the same category all those that rhymed according to the Chinese prosody; so that now ên, in, ün, un, are mingled; an, nan, ien, form a same category, etc. — The 韻府 yün-fu have all five volumens, one for each tone. To find a character, one must know first its tone, then its prosodical category; lastly one must seek in the latter, following the order of initials. The largest Chinese dictionary, the 佩文韻府 P'ei-wen-yün-fu, was composed after this type. We join here the usual table of rhymes.

Table of Rhymes.

平 上 去  
聲 聲 聲

入  
聲

東冬江支微魚虞齊佳灰真文元寒刪先蕭肴豪歌麻陽庚青蒸尤侵覃鹽咸  
董腫講紙尾語腰養解脂軫吻阮旱潜銑篠巧皓哿馬養梗迥○有寢感琰鑑  
送宋絳寘未御遇霽泰隊震問願翰諫霰嘯效號箇禡漾敬徑○有沁勘豔鑑

Ung.  
Iang.  
Ih.  
Ei.  
Ū.  
U.  
I.  
Ai, uai, yeh.  
Ei, uei.  
Ēn, in, un, un.  
  
An, uan, yen.  
  
Ao, iao.  
  
Ē. o.  
A, ai, ya, ua.  
Ang, iang, uang.  
  
Ēng ing, iung.  
  
lu, ou.  
Ēn, in, un  
  
An, ien.

屋沃覺

U, ū, iū, etc.

質物月

Ih, ei, i, ê, etc.

曷黠屑藥

Ē, o, ai.

A, ia.

Ē, ieh, ūeh.

Iao, ieh, o, uo, ao.

陌錫職

Ai, ei, ê, i, ieh,

ih, o, uo, ū.

緝合

I, ih.

A, ia, o, uo.

葉洽

Ieh, yeh.



4. *Phonetic classification, by sounds.* — Basing himself upon the system 反切 *fan-ch'ieh*, a certain 樊騰風 *Fan t'êng-fêng* invented, towards the year 1700, a combination of 20 initials and 12 finals, that is nearly as easy as the European alphabetical order though it does not attain it, for sounds like *i, ih, ü, ei*, are still confounded. Instead of being capital, the division by *tones* is accessory. This classification is far more convenient than the dictionaries by *rhymes*. Therefore the 五方元音 *Wu-fang-yüan-yin* was a great success. It was the most common dictionary in the days of the 清 *Ch'ing* dynasty. Its key is thus given:

| Initials |       | Finals                       |
|----------|-------|------------------------------|
| 柳 P      | 石 Sh  | 天 ien, an, uan.              |
| 飽 P'     | 日 J   | 人 ên, in, unn, ün.           |
| 木 M      | 剪 Ch  | 龍 ung, ing, êng, iung.       |
| 風 F      | 鵠 Ch' | 羊 an, iang, uang.            |
| 斗 T      | 系 Hs  | 牛 iu, ou.                    |
| 土 T'     | 雲 Y   | 葵 ao, iao.                   |
| 鳥 N      | 金 K   | 虎 u.                         |
| 雷 L      | 橋 K'  | 駝 uo, iao, o.                |
| 竹 Ch     | 火 H   | 蛇 ê, ieh, üeh.               |
| 虫 Ch'    | 蛙 W   | 馬 a, ia, ua.                 |
|          |       | 豺 ai, uai.                   |
|          |       | 地 i, ei, ui, ih, êrh, ü, iü. |

5. The 字學舉隅 *Tzû-hsiao-chü-yü* that will be occasionally mentioned in the *Lessons*, is a small book that gives the form of the modern characters, as it was required for the official examinations, till A.D. 1905, with an index of the wrong characters. It contains some mistakes.

## B. European classifications.

1. *By radicals.* The dictionary by radicals of *K'ang-hsi* was translated, abridged or enlarged, a *figuration* replacing the original 反切 *fan-ch'ieh*. For ex., the «*Dictionnaire classique de la langue chinoise, du P.S. Couvreur S.J., Ho-chien-fu, 1904*». These dictionaries partake of the advantages and drawbacks of the *K'ang-hsi's* dictionary.

2. *By phonetics.* The characters were gathered according to the phonetic series. The type of the kind is the «*Sgste na phoneticum scripturae sinicae, auctore J.-M. Callery, C. Miss., Macao, 1841.*»

3. *By sounds.* Being given a system of figuration, the characters were classified according to the European alphabetical order. The big English dictionaries of *Williams* and *Giles*, and the big «*Dictionnaire chinois-français du P.S. Couvreur S.J., Ho-chien-fu, 1890*», are made after this method.

*Use of the dictionaries.* — To find a character the sound and meaning of which are unknown, one must refer to a dictionary by radicals, which supposes the knowledge of the 214 keys of *K'ang-hsi*. — If the sound is known, with the help of a Chinese master, or otherwise, then the shorter method is to use a dictionary by sounds, supposing that one is well acquainted with its figuration. — The phonetic series are the most useful for study, but they are not very useful as a dictionary, unless one is already far advanced in the study of Chinese.



# ETYMOLOGICAL LESSONS.

## LIST OF THE 224 PRIMITIVES.

Modern form. The ancient form may be found at the number given.

|                      |     |                       |   |                       |                     |                   |   |                     |
|----------------------|-----|-----------------------|---|-----------------------|---------------------|-------------------|---|---------------------|
| 1                    | ノ   | P'ieh <sup>1</sup> .  | ㄣ | Chiu <sup>1</sup> .   | 入                   | Ju <sup>4</sup> . | ト | Po <sup>3</sup> .   |
| 7.                   | 乞   | Ya <sup>2</sup> .     | 口 | 54.                   | 15.                 | 56.               | 十 | Shih <sup>2</sup> . |
| Chi <sup>4</sup> .   | し   | 9.                    | ム | Chiang <sup>3</sup> . | 34.                 | 24.               | ム | Shu <sup>2</sup> .  |
| 11.                  | 10. | Yin <sup>3</sup> .    | ム | Ch'u <sup>1</sup> .   | 38.                 | 22.               | ム | Ssu <sup>1</sup> .  |
| Chu <sup>3</sup> .   | 2   |                       | ム | 38.                   | Kung <sup>4</sup> . | 89.               | 刀 | Tao <sup>1</sup> .  |
| 4.                   | 几   | Chi <sup>4</sup> .    | ム | Ch'uei <sup>2</sup> . | Li <sup>4</sup> .   | 52.               | 丁 | Ting <sup>1</sup> . |
| Chuan <sup>3</sup> . | 20. | 20.                   | ム | 13.                   | 53.                 | 39.               | 又 | Yu <sup>4</sup> .   |
| 12.                  | 七   | Ch'i <sup>1</sup> .   | ム | Fang <sup>4</sup> .   | Mi <sup>3</sup> .   | 43.               |   |                     |
| Chueh <sup>2</sup> . | 33. | 33.                   | ム | 51.                   | 34.                 |                   |   |                     |
| 6.                   | 万   | Ch'iao <sup>3</sup> . | ム | Han <sup>3</sup> .    | Nai <sup>3</sup> .  |                   |   |                     |
| I <sup>1</sup> .     | 九   | Chi <sup>3</sup> .    | ム | 55.                   | 19.                 |                   |   |                     |
| 1.                   |     | 58.                   | ム | Han <sup>4</sup> .    | Pa <sup>1</sup> .   |                   |   |                     |
| I <sup>4</sup> .     |     | 58.                   | ム | 59.                   | 18.                 |                   |   |                     |
| 8.                   |     | 58.                   | ム | I <sup>4</sup> .      | Pi <sup>3</sup> .   |                   |   |                     |
| I <sup>1</sup> .     |     | 58.                   | ム | 39.                   | 26.                 |                   |   |                     |
| 9.                   |     | 58.                   | ム | Jen <sup>2</sup> .    | Ping <sup>1</sup> . |                   |   |                     |
| Kun <sup>3</sup> .   |     | 58.                   | ム | 25.                   | 17.                 |                   |   |                     |
| 6.                   |     | 58.                   | ム |                       |                     |                   |   |                     |

|   |   |                             |                                |                               |   |                              |   |                              |
|---|---|-----------------------------|--------------------------------|-------------------------------|---|------------------------------|---|------------------------------|
| 3 | 弓 | Kung <sup>1</sup> .<br>87.  | 耂                              | Chieh <sup>4</sup> .<br>97.   | 氏 | Shih <sup>4</sup> .<br>114.  | 禾 | Ho <sup>2</sup> .<br>121.    |
|   | 巾 | Liang <sup>3</sup> .<br>35. | 欠                              | Ch'ien <sup>4</sup> .<br>99.  | 手 | Shou <sup>3</sup> .<br>48.   | 回 | Hui <sup>3</sup> .<br>76.    |
|   | 山 | Mien <sup>2</sup> .<br>35.  | 止                              | Chih <sup>3</sup> .<br>112.   | 水 | Shui <sup>3</sup> .<br>125.  | 冉 | Jan <sup>3</sup> .<br>116.   |
|   | 女 | Nū <sup>3</sup> .<br>67.    | 斤                              | Chin <sup>4</sup> .<br>128.   | 丹 | Tan <sup>4</sup> .<br>115.   | 肉 | Jou <sup>3</sup> .<br>23.    |
|   | 彡 | Shan <sup>4</sup> .<br>62.  | 井                              | Ching <sup>3</sup> .<br>115.  | 斗 | Tou <sup>3</sup> .<br>98.    | 瓜 | Kua <sup>4</sup> .<br>162.   |
|   | 山 | Shan <sup>4</sup> .<br>80.  | 犬                              | Ch'üan <sup>3</sup> .<br>134. | 文 | Wên <sup>2</sup> .<br>61.    | 舛 | Kuan <sup>3</sup> .<br>108.  |
|   | 勺 | Shao <sup>2</sup> .<br>54.  | 中                              | Chung <sup>4</sup> .<br>109.  | 勿 | Wu <sup>4</sup> .<br>101.    | 母 | Kuan <sup>4</sup> .<br>153.  |
|   | 巳 | Sau <sup>4</sup> .<br>85.   | 方                              | Fang <sup>4</sup> .<br>117.   | 午 | Wu <sup>3</sup> .<br>130.    | 虫 | K'ui <sup>4</sup> .<br>111.  |
|   | 攴 | Sui <sup>4</sup> .<br>31.   | 丰                              | Fêng <sup>4</sup> .<br>97.    | 牙 | Ya <sup>2</sup> .<br>147.    | 矛 | Mao <sup>2</sup> .<br>95.    |
|   | 巾 | Ta <sup>4</sup> .<br>60.    | 互                              | Hu <sup>4</sup> .<br>68.      | 王 | Yü <sup>4</sup> .<br>83.     | 民 | Min <sup>2</sup> .<br>114.   |
|   | 久 | T'o <sup>4</sup> .<br>33.   | 戶                              | Hu <sup>4</sup> .<br>129.     | 予 | Yü <sup>2</sup> .<br>95.     | 皿 | Min <sup>3</sup> .<br>157.   |
|   | 攴 | T'u <sup>3</sup> .<br>81.   | 火                              | Huo <sup>3</sup> .<br>126.    | 月 | Yüeh <sup>4</sup> .<br>64.   | 目 | Mu <sup>4</sup> .<br>158.    |
|   | 凡 | Ts'ai <sup>2</sup> .<br>96. | 心                              | Hsin <sup>4</sup> .<br>107.   | 云 | Yün <sup>2</sup> .<br>93.    | 丙 | Ping <sup>3</sup> .<br>41.   |
|   | 夕 | Tzu <sup>3</sup> .<br>94.   | 日                              | Jih <sup>4</sup> .<br>143.    |   |                              | 矢 | Shih <sup>3</sup> .<br>131.  |
|   | 凡 | Wei <sup>3</sup> .<br>74.   | 口                              | Ku <sup>3</sup> .<br>106.     |   |                              | 四 | Sau <sup>4</sup> .<br>42.    |
|   | 弋 | Yeh <sup>3</sup> .<br>107.  | 毛                              | Mao <sup>2</sup> .<br>100.    | 𠂔 | Ch'ai <sup>2</sup> .<br>156. | 步 | Tai <sup>3</sup> .<br>118.   |
|   | 已 |                             | 木                              | Mu <sup>4</sup> .<br>119.     | 甲 | Chia <sup>3</sup> .<br>152.  | 田 | T'ien <sup>2</sup> .<br>149. |
|   | 干 |                             | 牛                              | Niu <sup>2</sup> .<br>132.    | 且 | Ch'ieh <sup>3</sup> .<br>20. | 它 | T'o <sup>4</sup> .<br>108.   |
|   | 个 |                             | 巴                              | Pa <sup>4</sup> .<br>55.      | 卯 | Ch'ing <sup>4</sup> .<br>55. | 同 | Tsêng <sup>4</sup> .<br>154. |
|   | 口 |                             | 片                              | P'ien <sup>4</sup> .<br>127.  | 宁 | Chu <sup>4</sup> .<br>57.    | 瓦 | Wa <sup>3</sup> .<br>145.    |
|   | 工 |                             | 不                              | Pa <sup>2</sup> .<br>133.     | 弗 | Fu <sup>4</sup> .<br>87.     | 由 | Yu <sup>2</sup> .<br>151.    |
|   |   | 4                           |                                |                               |   |                              |   |                              |
|   |   | 气                           | Ch'i <sup>4</sup> .<br>98.     |                               |   |                              |   |                              |
|   |   | 月                           | Ch'iang <sup>2</sup> .<br>127. |                               |   |                              |   |                              |

6

甘 并 至 白 舟 曲 耳 而 缶 由 西 而 凶 虍 虫 衣 肉 呂 米

Ch'i<sup>2</sup>. 70.  
Ch'ien<sup>4</sup>. 115.  
Chih<sup>4</sup>. 133.  
Chiu<sup>4</sup>. 139.  
Chou<sup>4</sup>. 66.  
Ch'u<sup>4</sup>. 51.  
Erh<sup>3</sup>. 146.  
Erh<sup>2</sup>. 164.  
Fao<sup>3</sup>. 130.  
Fu<sup>4</sup>. 40.  
Hsi<sup>4</sup>. 41.  
Hsia<sup>4</sup>. 41.  
Hsin<sup>4</sup>. 40.  
Hui<sup>4</sup>. 135.  
Hui<sup>4</sup>. 110.  
I<sup>4</sup>. 16.  
Jou<sup>4</sup>. 65.  
Kua<sup>3</sup>. 118.  
Mi<sup>3</sup>. 122.

未 酉 自 羊 𦍋

Shu<sup>2</sup>. 124.  
T'ien<sup>4</sup>. 41.  
Tzū<sup>4</sup>. 159.  
Yang<sup>2</sup>. 103.  
Yen<sup>3</sup>. 117.

7

車 角 豸 囧 串 囟 匝 卣 呂 革 貝 采 身 豕

Ch'ê<sup>4</sup>. 167.  
Chiao<sup>3</sup>. 142.  
Chih<sup>4</sup>. 166.  
Chiung<sup>3</sup>. 42.  
Ch'uan<sup>4</sup>. 153.  
Ch'uang<sup>4</sup>. 40.  
I<sup>2</sup>. 82.  
K'uai<sup>3</sup>. 156.  
Lü<sup>3</sup>. 90.  
Pan<sup>4</sup>. 104.  
Pei<sup>4</sup>. 161.  
Pien<sup>4</sup>. 123.  
Shên<sup>4</sup>. 148.  
Shih<sup>3</sup>. 69.

百 弟 豆 酉

Shou<sup>3</sup>. 160.  
Ti<sup>4</sup>. 87.  
Tou<sup>4</sup>. 165.  
Yu<sup>3</sup>. 41.

8

長 金 發 隹 非 阜 易 麗 朋 兔 留

Ch'ang<sup>2</sup>. 113.  
Chin<sup>4</sup>. 14.  
Cho<sup>4</sup>. 43.  
Chui<sup>4</sup>. 168.  
Fei<sup>4</sup>. 170.  
Fu<sup>4</sup>. 86.  
I<sup>4</sup>. 104.  
Li<sup>4</sup>. 163.  
P'êng<sup>2</sup>. 64.  
T'u<sup>4</sup>. 106.  
Tzū<sup>4</sup>. 150.

9

昆 者 韭 崑 泉 飛 革 肉 易

Ch'ao<sup>4</sup>. 106.  
Chê<sup>3</sup>. 159.  
Chiu<sup>3</sup>. 170.  
Chuan<sup>4</sup>. 164.  
Ch'uan<sup>2</sup>. 125.  
Fei<sup>4</sup>. 11.  
Ko<sup>2</sup>. 105.  
T'iao<sup>2</sup>. 41.  
Yang<sup>2</sup>. 101.

10

鬲 犇 馬 𩇛 𩇛

Ko<sup>2</sup>. 155.  
Kou<sup>4</sup>. 104.  
Ma<sup>3</sup>. 137.  
Ssü<sup>4</sup>. 136.  
Tsao<sup>2</sup>. 102.

11

𩇛 鹿 鳥 盟 寅 魚

Ch'ing<sup>4</sup>. 173.  
Lu<sup>4</sup>. 136.  
Niao<sup>3</sup>. 138.  
T'ou<sup>2</sup>. 82.  
Yin<sup>2</sup>. 172.  
Yu<sup>2</sup>. 142.

12 &amp;

齊 爵 齒 覓 龜 龍 𩇛 壽 蜀 鼠 樂 燕

Ch'i<sup>2</sup>. 174.  
Chiao<sup>2</sup>. 176.  
Ch'ih<sup>3</sup>. 175.  
Huan<sup>4</sup>. 106.  
Kui<sup>4</sup>. 108.  
Lung<sup>2</sup>. 140.  
Min<sup>3</sup>. 108.  
Shou<sup>4</sup>. 144.  
Shu<sup>3</sup>. 54.  
Shu<sup>3</sup>. 139.  
Yao<sup>4</sup>. 88.  
Yen<sup>4</sup>. 141.

## LESSON 1.

About the primitive 一, a single stroke.

A 一 一

**K<sup>1</sup>** represents the unity, principle of numeration; 爲記數之始. It figures the primordial unity, source of all beings; 惟初太始, 道立於一, 造分天地, 化成萬物. 一也者, 萬物之本也. — it is the 1st radical in K'ang-hsi's dictionary.

In composition, says the Shuo-wên, 一 is most commonly symbolic; 凡从一之字, 多指事. Its different symbolic meanings may be summed up under four principal categories.

Firstly, when written on top of the compound, 一 represents either heaven, or a roof, or any cover. Example:

B 雨 雨

**Yü<sup>3</sup>**. The rain. Drops of water falling from a 冂 cloud that hangs to 一 heaven; 冂 means the vertical falling; 一像天. 冂像雲. 水从雲下也. — It is the 173th radical in K'ang-hsi.

C 天 天

**T'ien<sup>1</sup>**. Heaven, the vast 一 extent of space that is above 大 men, the highest of things; 天顛也. 至高無上, 从一大會意. 按大猶人也. 天在人上, 仰首見之. 一指事. Note that 大 (L. 60) means *man* and not *great*; therefore do not translate 一大 *the unique great*. The derived idea, as explained by all the commentators, is that of physical or moral *superiority*. The 春秋 Ch'un-ch'iu says: 天之言鎮也. 居高理下, 爲人經緯. 故其字一大以鎮之也. Placed above them, heaven governs men... According to this fundamental notion, any superior, says the 爾雅 Erh-ya, is the 天 of his inferior; 天君也. 凡至尊重者皆是. 故臣於君, 子於父, 妻於夫, 皆曰天. — For the compounds of 天, see Lesson 60 C.

D 末 末

**Mo<sup>1</sup>**. The outmost twigs, the 一 top of a 木 tree; 木上曰末. 从木, 一在其上. 指事. — Phonetic series 138.

**Secondly**, placed below the compound, — represents the foundation, the base, or any support. Examples:

E 旦 旦

**Tan<sup>4</sup>**. The dawn, the beginning of the day. The 日 sun above a — line, viz. the horizon; 明也。从日見一上。一地也。— Phonetic series 162.

F 立 立

**Li<sup>4</sup>**. To stand, to be erected. A man 大 (L. 60) standing upon — the ground. This character is the reverse of 天, above C. 从大立一之上, 會意。大人也、一地也、指事。It forms the 117th radical in K'ang-hsi. Phonetic series 134.

G 本 本

**Pên<sup>3</sup>**. The trunk of a tree. The part of a 木 tree above the — earth. This character is the reverse of 末, above D 木下曰本。从木, 一在其下, 指事。— Phonetic series 147.

**Thirdly**, — represents a barrier, a hindrance. Examples:

H 門 門

**Shuan<sup>4</sup>**. A beam — used to bolt a 門 door.

I 丂 丂

**Ch'iao<sup>3</sup>**. Difficulty in breathing, oppression; 气欲舒出, 上礙於一也。按丂像气形, 一指事。The line bent up represents the breath that tries to go out, but is checked by the transversal barrier. See L. 58. — Phonetic series 3.

**Fourthly**, — represents something contained. Example:

J 血 血

**Hsüeh<sup>5</sup>**. Blood. A 皿 vase containing — something. This character primitively meant the oblation of the blood of the victim in the sacrifices; 从皿, 一指事。祭所薦牲血也。See the 詩經, Legge's edition, Part II, Bk VI, Ode VI, 5, 取其血管。箋血以告殺也。The modern signification, *blood*, is a derivative, *chuan-chu*. See Lesson 157. — It forms the 143th radical in K'ang-hsi. — Phonetic series 208.

## LESSON 2.

About the character 二, two strokes, and some of its derivatives.

A 二 二

**Erh<sup>4</sup>.** Two. The number of the earth, because it makes the pair with heaven. The number of the two principles yin and yang. 地之數也。陰陽之數也。— It is the 7th radical in K'ang-hsi.

In composition, 二 has three different uses.

Firstly, 二 means two. Example:

B 仁 仁

**Jên<sup>2</sup>.** The fundamental virtue of Confucianism, which the Shuo-wên defines: 親也。从人、从二、會意。相親謂之仁, to love each other. The benevolence that must link each 1 man with 二 his neighbour; 二 two, mutual, reciprocal. From 仁 is derived

C 佞

**Ning<sup>4</sup>.** Coaxing, flattery; 巧諂也; the 仁 of 女 women.

Secondly, 二 represents two terms, two extremes. Examples:

D 亟 亟

**Chi<sup>2</sup>.** Activity, working up of faculties, struggle for life. A 人 man who acts, who struggles, with his 口 mouth and his 手 hand, between 二 heaven and earth, to gain his point; 从人、从口、从手、會意。从二、天地也、指事。人生天地間、手口並作敏捷成事也。— Phonetic series 325.

E 互 互

**Kên<sup>4</sup> or Kêng<sup>4</sup>.** Idea of passage, of crossing, of duration, between two terms. It represents a 舟 passage-boat, that crosses 二 from one bank to the other: 从二、从舟、會意。兼指事。二者上下厓岸也。See 舟 L. 66. — In the modern writing, 互 (L. 76 H) is often used for 互. It is a mistake. Note the compound

F 恆 恆

**Hèng.** Constancy, perseverance. The heart 心 (the will) crossing from the beginning till the end, as a 舟 boat does from 二 one bank to the other; the moral trip continued till one reaches the harbour. Rather a well found simile. 常也。从心、从舟、在二之間。上下一。必似舟旋航也。



**G** Thirdly, 二 is an old form of 上 *shang*<sup>4</sup>, high; and 𠂇 reversed, an old form of 下 *hsia*<sup>4</sup>, low. See L. 5. — This remark is to be remembered; there will be many applications of it. See, for instance, 示 L. 3 D, 元 L. 29 H, etc... 上 is sometimes reduced to a single stroke, as in 吏 L. 43 N, 票 L. 50 O, etc.

### LESSON 3.

About 三, three strokes, and its derivatives.

- A** 三 三 **San**<sup>1</sup>. Three; 天地人之數也。The number of heaven earth and humanity; the 三才 *san*<sup>1</sup> *ts'ai*<sup>2</sup>, three Powers. Hence
- B** 王 王 **Wang**<sup>2</sup>. King. 古之造文者, 三畫而連其中, 謂之王。三者, 天地人也, 而參通之者, 王也。孔子曰, 一貫三爲王。 According to the ancients, the 王 king is 一 the one, the man who connects together 三 heaven earth and humanity. See L. 83 C. — Phonetic series 87.

三 represents boundary lines, limits, in

- C** 畺 畺 **Chiang**<sup>4</sup>. Bounds. The 三 partitions that divide and limit two 田 fields; 从畺, 三其界畫也。 — Phonetic series 724.

三 straightened 丩, forms a part of

- D** 示 示 **Shih**<sup>4</sup>. Influx coming from heaven; auspicious or inauspicious signs, by which the will of heaven is known to mankind; 天垂像, 見吉凶, 所以示人也。The two horizontal lines 二 are the old form of the character 上 *shang*<sup>4</sup>, high, superior (L. 2 G); here they mean *heaven*; 二, 古文上字。The three vertical lines 丩 represent what is hanging from heaven, viz. the sun, the moon and the stars, the muta-

tions of which reveal to men the transcendent things; 三垂, 日月星也。觀乎天文以察時變, 示神事也。The actual meaning, to *teach*, is *chuan-chu*. 一示 forms the 113th radical of characters relating to transcendental matters. Note 丕, its modern contracted form, that is easily mistaken for 示, the contracted form of 衣 garments (L. 16 A).

E

禪

F

蒜

示 doubled forms 禪 *hsüan*<sup>4</sup>. It is believed that this character figures the primitive abacus, and has nothing to do with 示. See 算 and 筭, L. 47 G, F. Anyhow from 禪 is derived the phonetic compound 蒜 *hsüan*<sup>4</sup>, garlic.

## LESSON 4.

About the 丶 dot.

A



**Chu**<sup>5</sup>. A dot, a sign of punctuation, etc. Formerly the dot was round; it is now piriform, on account of the writing-brush that writes thus. It is the 3d radical in K'ang-hsi.

丶 is found in the following characters:

B

主 主

**Chu**<sup>3</sup>. The inferior part represents a lamp, the flame of which is 丶: 王 像 燈, 丶 像 火. One writes now 炷 to mean a *lamp*, the character 主 signifying (*chuan-chu*) *prince, master*. Because, say the interpreters, 首 出 庶 物, 萬 民 所 望 之 意 the prince rises above the multitude and is seen by all, as the flame rises and shines over the lamp. — Phonetic series 115.



C

**Tan**<sup>1</sup>. Cinnabar. The 丶 is supposed to represent the red mineral, and 井 the mine where it is found; 採 丹 井, 丶 像 丹 形. The ancient characters suggest a different interpretation. They represent the crucible of the Taoist alchemists, with 丶 cinnabar in it. Decompose and recompose cinnabar, was their chief practice. See L. 115 D. — Phonetic Series 83. Compare 金 (L. 14 T.)—Two old characters express the 乚 (L. 30 D) transformation of mortal men into immortal genii, by means of 丹 alchemy and 卜 divination (L. 56 A.)

**D N.B.** —In the modern writing, many characters, for instance 亼 衣 言 辛, are surmounted with a dot, that replaces elements which are very different in the ancient writing. It is the same with the dot introduced inside some of the characters, for example 丸 小 心. The writing-brush is the cause of it. — Note by the way that 亼 the 8th radical, is but a corruption of 入 the 11th radical.



## LESSON 5.

We saw (L. 1, 1<sup>o</sup> and 2<sup>o</sup>) — used as meaning an horizontal line. From this acceptance are derived the following characters;

A  

**Shang**<sup>4</sup>. Up, upon, superior, to mount. A sign | placed *above* the fundamental line 一, signifying *above* the level; 从一、从丨、所謂引而上行、指事。The ancient form of this character was 𠂔 (L. 2 G), the smaller top line being used as a sign relatively to the longer bottom line. In the more

recent forms, the sign became more and more intricate. — In the modern writing, 上 kept up its ancient form 𠂔 at the top of many characters, for example, 辛帝旁. It is to be distinguished from 𠂔, the fictitious 8<sup>th</sup> radical in K'ang-hsi. (See L. 4 D).

B  

**Hsia**<sup>4</sup>. Below, to descend, inferior. A line | traced *below* the fundamental line 一, signifying *below* the level; 从丨在一之下、指事。— The ancient form of this character was 𠂔 (L. 2 G), the shorter bottom line being used as a sign relatively to the longer top line.

## LESSON 6.

About two primitives, | and |

Firstly, | kun<sup>3</sup>.

A  

**Kun**<sup>3</sup>. A vertical stroke, a perpendicular; 上下通也。指事。— It forms the 2d radical in K'ang-hsi. It is found in many characters, in which it has generally a symbolic signification.

It represents the trunk, in  
**Mu**<sup>4</sup>. Tree. See L. 119 A.

It represents a man standing, in  
**Shên**<sup>4</sup>. To gird up (with both hands). See L. 50 C.

It represents an arrow fixed in a target, in  
**Chung**<sup>4</sup>. Middle, centre. L. 109 A.

It represents a spindle running through two objects, in **Ch'uan**<sup>4</sup>. To string together. See L. 153 B.

It represents a bow-string, in **Yin**<sup>3</sup>, to draw a bow; See L. 87 A. Etc.

Secondly, **J** *chüeh*<sup>2</sup>.

B

**Chüeh**<sup>2</sup>. A crooked stroke, a hook; 鉤也。像形。— It is the fictitious 6th radical in **K'ang-hsi**. The **Shuo-wên** gives no derivatives from this primitive.

However, in the modern characters, **J** occurs very frequently. The reason of the fact is that, with the writing-brush, it is easier to trace **J** than **|**. Consequently:

1. **J** replaced **|** in many characters, for example:

**Hsiao**<sup>3</sup>. See L. 18 H.

2. **J** is arbitrarily written, as an abbreviation of different figures, for example, for the longer line of 寸 in

**Ts'un**<sup>4</sup>. See L. 45 B.

N. B. — **J** inverted gives

C

**Chüeh**<sup>2</sup>. A hook, 鉤也、从反 **J**. that is found in

**Yüeh**<sup>4</sup>. A halberd with a hook. See L. 71 L.

## LESSON 7.

About the primitive **J**

A

**P'ieh**<sup>4</sup>. An oblique line from right to left; 右戾也、像。General idea of action, of motion. — It is the fictitious 4th radical in **K'ang-hsi**. Nearly all the modern **J** are abbreviations for other signs, while the true **J** are hardly recognized in the modern writing. For example:

升 𠂔  
眉 眚

**Shêng<sup>1</sup>.** The tenth part of a bushel. Composed of 斗 bushel, and of 丿 which figures that a tenth part of it is taken out. See L. 98 B.

**Mei<sup>2</sup>.** Eye-brow; 丿 represents the curve of the orbita; the lines on the top represent the hairs; 目 is the eye. — Phonetic series 463.

丿 inverted gives

B ㄣ ㄣ

**Fu<sup>2</sup>,** an oblique line from left to right. 左戾也。从反丿。指事。This stroke that seldom occurs in the ancient writing, is now frequently used as an abbreviation.

丿 and ㄣ combined, give

C 𠂔 𠂔

**I<sup>4</sup>.** To cut down with scissors, to mow. See L. 39 B.

## LESSON 8.

About the primitive 𠂔.

A 𠂔 𠂔

**I<sup>4</sup>.** To draw, to drag; 像。引之形。Forms several compounds, for ex.

𠂔 𠂔

**I<sup>4</sup>.** A crooked arrow, a dart, kept by a thread, to kill birds. In the modern writing, the hook was changed into a point; and 𠂔 that represents the thread or the action of drawing the arrow back, became 一. It forms the 56th radical in K'ang-hsi.

曳 曳

**I<sup>4</sup>.** To draw. See L. 50 F. — Phonetic series 213.

The same in 𠂔 ti<sup>4</sup>, L. 135 G. — in 𠂔 pa<sup>2</sup>, L. 134.A. — in 𠂔 hsi<sup>4</sup>, L. 92 B. — in 𠂔 chêng<sup>1</sup>, L. 49 D, where 𠂔 became 𠂔 in the modern writing.

𠂔 inverted gives

B ㄣ ㄣ  
𠂔 𠂔

**I<sup>4</sup>.** To drag; 从反𠂔。指事。Is found in

**Yü<sup>2</sup>.** To drag, to trail. See L. 50 G.

## LESSON 9.

About the primitives 乙 *i*<sup>1</sup> and 乞 *ya*<sup>2</sup>.

A 乙 乚

**I**<sup>1</sup>. Germination; it represents the germ that strives to get out; 草木冤曲而出也。像形。Hence, general notion of movement, of effort. Cyclical character. To be distinguished from B; 於燕乞字、音意皆別。— It is the 5th radical. Among its derivatives, note 亂 L. 90 B, 尾 L. 129 A, and

失 失

Shih<sup>1</sup>. To let 乙 slip from the 手 hand, to lose. See L. 48 B. — Phonetic series 155.

B 乞 乞

**Ya**<sup>2</sup>. Swallow, 燕也。It represents the jerking flying of this bird, 飛之形。To be distinguished from A; 於甲乙字別。— Phonetic series 1. Logical aggregates, 孔, 乳, L. 94 A, B, etc. The modern writing is

𪔐 𪔐

**Ya**<sup>2</sup> Swallow, the jerking bird. See L. 138.

**Note:** The scribes often write 乚 as an abbreviation of intricate compounds. In that case, it is neither *i*<sup>1</sup> nor *ya*<sup>2</sup>, but a conventional sign. For instance, 𪔐 for 禮, etc.

## LESSON 10.

About the primitive 乚 and its two important compounds, 匚 and 匸, with their series; then about the derivatives 直 眞 𠂔, a group apart.

A 乚 乚

**Yin**<sup>3</sup>. Curve; to cover, to conceal; 曲也。像。隱蔽之形。

**First series:** 乚 combined with 一 (L. 1), gives

B 匚 匸

**Hsi**<sup>3</sup>. Chest, trunk, box; 从乚, 上有一覆之, 指事。Therefore 一 represents the cover, 乚 the chest or the action of containing. — It is the 23th radical. — Note the next derivatives:

C 匱 匱

**Lou<sup>4</sup>.** Shut up, in a confined space; 从匚, 从內, 會意。As 內 in a 匚 chest. It forms the compound 陋, mean, ugly; perhaps 匱 cave-dwelling 卽 mountaineers (L. 86 A). — As the engravers often take off a part of 匚, to make room for 卩, this character might seem to be derived from 丙 (L. 41 A), which it is not.

D 匿 圖

**Ni<sup>4</sup>.** To hide, to abscond; 从匚, 从若, 會意。一若 (L. 46 G) meaning to *collect, to gather*, the aggregate means, to gather and to hide in a chest. Phonetic series 639.

**Note.** The derivatives of **Hsi**, the 23th radical, are to be distinguished from those of **Fang**, the 22th radical. In the ancient writing, the two series were distinct; in the modern writing, they are mingled together. See L. 51 A, and the *Lexicon* by order of Radicals.

Second series: 匚 combined with 入 (L. 15), gives

E 𠂔 𠂔

**Wang<sup>2</sup>.** Primitive meaning, to *hide*; 从入, 从匚, 會意。Now 入 meaning to *enter*, 𠂔 means to enter into a hiding place. Derived meanings, to die, to perish, to vanish. — Phonetic series 35.

F 亡 𠂔

**Cha<sup>4</sup>.** 从𠂔, 从一, 指事。It is 𠂔, plus 一. But the line — representing an obstacle, as in 𠂔 (L. 1, 1), the meaning of **cha** is, to try to hide one's self and to be hindered. Hence the modern meanings **chuan-chu**, suddenly, unexpectedly. — Phonetic series 102. See L. 37 G.

G 𠂔 𠂔

**Kai<sup>4</sup>.** To beg, a beggar; 从人, 从𠂔, 會意。A wandering 人 man, who 𠂔 seeks a refuge in a foreign country, begging alms for his livelihood; 𠂔 逃之人, 求食於他鄉也。See 𠂔 L. 51 A. In the old form, 人 and 𠂔 were in juxtaposition; then 人 covered 𠂔. Note the fanciful modern contractions of this character. — It forms an important compound 曷. See L. 73 A.

忘 寤

H 喪 𣦵

Sang<sup>1</sup>. 从哭, 从亾。會意。Etymologically, 哭 to weep over the 亾 dead; funerals. This compound is a typical picture of the Chinese thing which it means: to howl with several 口 mouths, as 犬 dogs do, over a 亾 dead person. Meanings *chuan-chu*, to die, to destroy. Note the contraction of the lower part of the modern character.

I 無 𣦵  
J 𣦵

Wu<sup>2</sup>. 从林, 从大, 从𣦵。會意。A multitude 𣦵 (L 24 H) of 大 men, acting upon a 林 forest, felling the trees, clearing of wood a tract of land. In the old form J, 亾 stated that the wood had vanished. Hence *chuan-chu* the general abstract notions of vanishing, defect, want, negation. — Phonetic series 718.

**Note.** The study of this second series, E F G H I J, proofs with evidence that it is impossible to understand the characters, if one attends only to the modern forms.

**Third series:** 乚 combined with 十 ten (L 24), and 目 eye (L 158), gives the interesting following compounds:

K 直 直

Chih<sup>2</sup>. Perfectly right, not curved in the least; 从 乚. 从 十, 从 目。會意。The eyes having looked at something, did not discover any deviation. — Phonetic series 335. — Note the right way of writing this character. The modern engravers cut 乚, so that one may believe it is composed of two strokes 𠃉. The scribes often change it into a single horizontal line 直, etc.

L 眞 眞

Chên<sup>1</sup>. Perfectly true; 从 直, 从 兀。會意。Something having been exposed on a pedestal, 直 ten eyes could not find any fault in it... The 一 of the pedestal was mingled with the lower part of 乚. — Perfect genuineness of nature being the characteristic of the Taoist 真人 Genii, the scope at which the Taoist transformation 乚 (L 30 D) of man aims, the Taoists replaced 十 by 乚 at the top of chên (contraction). 从 乚, 从 直, 从 兀。會意。The calligraphic remarks made about 直, are to be made here also. — Phonetic series 509.



O 德 惠

德

**Te<sup>2</sup>** 从直、从心、會意。The 直 rectitude of the 心 heart. In modern writing, the 目 was bent down to gain room (L. 158 A), the 乚 is often reduced to a small horizontal stroke. — It forms the compound 德 **te<sup>2</sup>**, moral 彳 conduct (L. 63 A) directed by a righteous heart, righteousness, virtue. — Another compound is

聽 聽

廳

**Ting<sup>1</sup>** 从耳、从德、會意、壬聲。Rectification of the heart 德 heart of a 壬 disciple (L. 81 O) or an auditor, by his 耳 ear (L. 146 A). To hear, to listen, to be attentive, to conform to instruction, to obey... 壬 **ting<sup>1</sup>** is also phonetic. — It forms the compound **Ting<sup>1</sup>**. From 广 shelter and 聽 to hear. An open hall, used for meetings, teaching, official proclamations (L. 59 J).

Note: 鼎

**Hsiao<sup>1</sup>** has nothing in common with this series. See L.L. 12 N, and 160 A.

### Lesson 11.

about 𠂔, 𠂔, 𠂔, three series perfectly distinct in the ancient writing, but mingled together in the modern writing.



**First series: 𠂔 **hsün<sup>4</sup>****. Before studying this primitive, one must explain

A 飛 飛

**Fei<sup>4</sup>**. To fly. A primitive. It represents a crane (very common in China) seen from behind. Upwards, the head and the neck bent up, as when the cranes are flying. Below, the tail. On both sides, the wings fluttering. The small strokes represent the quills separated when the bird is flying. 鳥翥也。像張翼之形。— It is the 183th radical in **K'ang-hsi**. That being granted, one may now explain

B 𠂔 𠂔

**Hsün<sup>4</sup>**. To hover. A primitive. Compare with A. The crane is hovering; its wings do not flutter. The feathers being close together, are not visible; 疾飛也。从飛而羽不見。指事。— Phonetic series 20. Note the compound

C    
虱

**Shih<sup>1</sup>.** Formerly, it meant the mosquito, the hovering 虱 insect, forming 虻 swarms, that bites men; 齧人蟲也。Now this character means a louse. Note its abbreviated form 虱 that it commonly called 半風 pan<sup>4</sup> fêng<sup>1</sup>, half 風 wind. However 風 (L. 21 B) has nothing in common with 虱. See also 虱 hsü<sup>4</sup>, below G.

Second series: 𠂔 Chi<sup>4</sup>. Is derived from the primitive

D  

**Chi<sup>4</sup>.** To catch. This primitive is found only in one compound, with 手 the hand (L. 48), which gives

E 𠂔 𠂔

**Chi<sup>4</sup>.** To do, to hold. It represents the hand doing or keeping something; 像。手有所據也。𠂔 forms important compounds in which it is nearly always wrongly shaped. The scribes write 𠂔 (as above B), or 𠂔 (as below J), or 𠂔 (L. 21), etc. See 敦 shu<sup>2</sup>, L. 75 E; 執 i<sup>4</sup>, L. 79 K; 執 chib<sup>2</sup>, L. 102 G; 羸 lo<sup>3</sup>, L. 74 B; etc.

F 𠂔 𠂔  
𠂔

**K'ung<sup>3</sup>.** To do a work 工 (L. 82 A), by pressing or knocking; 加手。从 𠂔。工聲。Notice the compounds 恐 k'ung<sup>3</sup>, pulsations of the 心 heart, fear; and 築 chu<sup>2</sup>, to build a clay-wall by battering mud between 木 boards and 𠂔 mats. — Phonetic series 226, under its modern form.

G 𠂔 𠂔  
虱

**Hsü<sup>4</sup>.** The end of the night, before dawn; the time for oblations and sacrifices; 从夕。从 𠂔。會意。早敬者也。Lit. To present one's self before dawn, when it is still 夕 night, while 𠂔 holding one's offering for sacrifice. — In the modern form, 𠂔 mutilated covers 夕 Compare with 虱 fêng<sup>1</sup> derived from 凡 fan<sup>2</sup>, L. 21 B.

Inverted, 𠂔 forms

H 

**Chü<sup>2</sup>.** To seize, to hold; 持也。从反 𠂔。指事。This ancient form is no longer used and was replaced by 𠂔.

Both combined form

1 鬥 𢦏

**Tou<sup>4</sup>.** To seize each other, to fight; 从 斗 正 反。相持。會 意。— It is the 191th radical in K'ang-hsi, not to be confounded with 門 the 169th radical.

Third series: 丸 wan<sup>2</sup>.

J 丸 𠂔

**Wan<sup>2</sup>.** A pill, anything round. Often used for the preceding 丸. It is 𠂔 chai<sup>3</sup> inverted (L. 59 E). — The derivatives of 丸 (phonetic series 34) are to be distinguished from those of 凡 (L. 21; phonetic series 19). It is sometimes difficult to make the distinction.

## LESSON 12.

This lesson contains three series, 乚, ㄩ, ㄣ, and an appendix.

First series: 乚 chüan<sup>3</sup>.

A 乚 ㄩ

**Chüan<sup>3</sup>.** Small water course, rivulet; 水 小 流 也。像 形。A primitive. Forms some important compounds, as:

B 水 ㄣ

**Shui<sup>3</sup>.** Water, small river; 像 形。The four strokes added to the rivulet represent the waves of the water. See L. 125. — It is the 85th radical in K'ang-hsi.

C 攸 𠂔 𠂔

**Yu<sup>4</sup>.** Primitive meaning, to sound a ford. A man 攸 crossing 乚 water, holding with the 攸 hand a 攸 stick (攸 L. 43 D), sounding the river with a stick; 从 人, 从 乚, 从 攸。會 意。An ancient form is simply composed of 水 water and 攸 to sound. —

**Chuan-chu** the place where one is going. Often used chia-chieh as a relative pronoun. — Phonetic series 318, in which the radical is placed under 攸, 攸, 攸, 攸, 攸, etc. In these compounds, 攸 may be easily taken for the radical; in reality 攸 is but a part of the phonetic. The small stroke at the right of 攸 is what remains of 乚 in the modern writing. — Note that 攸 has no relation with this character; it is an arbitrary abbreviation of 攸 pi<sup>4</sup>, pei<sup>4</sup> (L. 54 G).

Second series: 㵿 kuai<sup>4</sup>. It is 㵿 doubled.

D 㵿 㵿

**Kuai<sup>4</sup>.** A river, a stream larger than 㵿. 水大流也。像形。This character, now obsolete, was replaced by 濬. — Forms some compounds, for instance

鄰

**Lin<sup>2</sup>.** A torrent (L. 126 D).

俞

**Yü<sup>2</sup>.** A boat (L. 14 F).

Note that engravers substitute for 㵿 the character 𠂔, easier to be engraved. But 𠂔 being also an abbreviation for 刀, the 18th radical, this double employ of the same sign brings confusion.

Third series: 㵿 ch'uan<sup>1</sup>. It is 㵿 repeated thrice.

E 㵿 㵿

**Ch'uan<sup>1</sup>.** A river, a big stream formed by the junction of several others; 㵿 㵿 之 水 會 爲 㵿 也。Note the differences in the modern writing. — It is the 47th radical. Phonetic series 18. Note the following compounds:

川

𣶒

F 𣶒 𣶒

**Lieh<sup>4</sup>.** Bubbles; 从 川, 夕 聲。The phonetic is not 夕 hsi<sup>4</sup> (the 36th radical), as the modern character might suggest; it is 夕 tai<sup>3</sup> (the 78th radical) contracted. It forms the important compound 列 lieh<sup>4</sup> (L. 52 D).

G 邑 邑

**Yung<sup>1</sup>.** Moats. 从 邑, 會 意。城池也。In the writing ta-chuan, instead of 邑 i<sup>4</sup>, city (L. 74 C), there was 邑, representing circumvallations (L. 90 G); 从 邑, 邑, 像 形。— It forms the compound

邑

雍

雍

**Yung<sup>1</sup>.** Wagtail; the 隹 bird that likes the sides of moats 邑. This character is the important phonetic 769, under its modern contracted form 雍 (今字誤作雍). 隹 takes the place of 邑, and 乡 of 邑. See L. 74 C, and the series 鄉 hsiang<sup>1</sup>, L. 26 M.

H 𡿨 𡿩

**Ching<sup>1</sup>.** The underground water courses, so important in the Chinese geomancy 風水 fêng-shui. 水脈也。从川在一下。會意。一地也。壬聲。The currents of water 川 that flow under — the surface of the ground (L. 4. 4). The phonetic is not 工 kung<sup>1</sup> (L. 82), as the modern character might induce one to believe, it is 壬 t'ing<sup>2</sup> (L. 81 B). The primitive meaning was perhaps 壬 to examine the underground veins. — Phonetic series 262.

I 𡿪 𡿫

**Tsai<sup>1</sup>.** Actual meaning chuan-chu, calamity, misfortune: 害也。Primitive sense, 从川、一壅之。指事。A river 川 barred — (L. 4, 3), which causes the *calamity* of inundation. The character now used to mean *calamity*, is the compound 災, that represents indifferently either a flood (𡿪 water), or a fire (火 fire). Note moreover the next compound:

𡿬 𡿭

**Tzū<sup>1</sup>.** Grounds 田 uncultivated, exposed to 𡿪 floods; 不耕田也。One writes now 蓄. — The character 𡿬 tzū<sup>1</sup> must be carefully distinguished from 畹 tzū<sup>1</sup> (L. 459) that forms the phonetic series 406. The two have no connection whatever. — The engravers often cut 川, instead of 𡿪, because it is easier; hence the confusion of series.

J 𡿮 𡿯 𡿰 𡿱

**Huang<sup>1</sup>.** Devastation, 𡿮 ravage caused by the 川 rivers; 水廣也。See L. 10 E. — It forms.

𡿲 𡿳

**Huang<sup>1</sup>.** Wild, barren, drought, a consequence of inundations for 𡿪 the plants. Phonetic series 536.

K 侃 侃

**K'an<sup>3</sup>.** Incorruptible uprightness, inflexible rigidity of principles; 剛直也。从川、取其不舍晝夜。从亻。古文信字會意。Fidelity (亻, an ancient form of 信) to one's principles, constant as the 川 current of a river. See L. 25 H.

L 州 州

**Chou<sup>1</sup>.** Main lands inhabitable (iles or continents), surrounded by waters. The lands are represented by three points in the modern writing, and by three rounds in the old writing. This character was composed of two 川 superposed. 水中可居曰州。从重川。會意。 — Phonetic series 187.

**Appendix:** In all the following characters, 𩇑 is not *ch'uan*, but it represents the hair. Nevertheless they are nearly all classified under the 47th radical.

𩇑 𩇒 𩇓

See L 40 B.

M 𩇔 𩇕

**Tzŭ<sup>3</sup>.** Different writing of 子, a child born with hair. See L. 94 A.

𩇖 𩇗

**T'u<sup>2</sup>.** The last inverted. Primitive sense, *partus cephalicus*, the hairy head coming first. See L. 94 F.

N 𩇘 𩇙

**Shou<sup>3</sup>.** A hairy head. See L. 160 A.

𩇚 𩇛

**Hsiao<sup>1</sup>.** The last inverted. Head of a *criminal* hung up, as a lesson; the hair hangs down. See LL 160 A, 119 K.

O 𩇜 𩇝 𩇞

**Ch'ao<sup>2</sup>.** A bird's nest upon a tree, the bird covering it; 鳥在木上曰巢. 从木. 像形. The 臼 at the top of 木 a tree is the nest (a primitive, and not both hands (L. 50, A)); 𩇑 represents the feathers of the bird brooding on the nest. Note that this character has nothing in common with 巢 *kuo<sup>3</sup>* (L. 110 F), though the engravers always cut it in that way. — Phonetic series 594.

### LESSON 13.

About the primitive

A 𠂇

**Ch'ui<sup>2</sup>.** An object suspended, a pendant; with its multiples 𠂇 𠂇 𠂇.

**First series:** 𠂇 doubled 𠂇𠂇. It is found in

B 夾 夾 陝

**Shan<sup>3</sup>.** 盜竊懷物也. 从大. 有所持. 指事. A thief bringing under his arms stolen things (大 a mau, L. 60 A). It forms the compound **Shên<sup>3</sup>,** the name of the Province of 陝西 *Shên-si*.

C 來 來

**Lai<sup>2</sup>.** 來 represents bearded ears of corn hanging down, 來像芒束之形; the other part of the character is a primitive representing the plant. A sort of bearded barley, which constituted the main food of the people under the 周 Dynasty. This character now means **chia-chieh** to come, the contrary of 去 to go. — Phonetic series 374. Note the following derivatives:

麥 麥

**Mai<sup>1</sup>.** It is composed of 來 and of 夊 (the 35th radical) to advance; ripening corn. Now, either barley or wheat, according to the times, the places, or the epithet added to it. — It is the 199th radical of a group of characters relating to corn.

嗇 嗇

**Sbê<sup>4</sup>.** Primitive sense, 來 corn gathered in the 囧 barn; 從來, 从囧會意. 來者囧而藏之; this character is now written 糴. Meaning **chuan-chu**, thrift, parsimony; for the countrymen are not inclined to waste corn that cost them so much labour. — Note how, in the modern character, the bottom of 來 and the top of 囧 were blended into a —... Phonetic series 755.

𦍋 𦍋

**Yin<sup>1</sup>.** 从犬, 从來, 會意. A logical aggregate. A dog (犬 L. 134) that shows his teeth, the points of which are represented by 來 instead of 來 (page 16, notice 1). It forms the phonetic compound 𦍋 **yin<sup>4</sup>**, to desire, to ask, etc.

**Note:** 夾 **chia<sup>4</sup>**, to pinch (L. 27 F); 卒 **tsu<sup>2</sup>**, soldier (L. 16 M); as well as different others (27 B C D E), have nothing in common with the primitive 來 which is spoken of here.

**Second series:** 來 repeated twice and superposed 𦍋. It represents the hair of the eye-brows, in the hanging fruits in

D 眉 眉

**Mei<sup>2</sup>**, eye-brow, L. 7 A.

𦍋 𦍋

**Tiao<sup>2</sup>**, to bear fruit, L. 41 E.

**Third series:** 人 repeated four times 𠤎. Note the arbitrary deformation of the modern forms in this series

E 𠤎

**Ch'ui<sup>2</sup>.** A bough loaded with leaves and drooping flowers; 草木華葉下垂。像形。This character, now obsolete, was superseded by the next compound, its synonym and homophone

垂 坐

**Ch'ui<sup>2</sup>.** To hang, to be suspended from. It is the last character combined with 土 t'u<sup>3</sup>, the earth (L. 81), the leaves hanging down towards the earth. — Phonetic series 435.

F 華 𦵏 花

**Hua<sup>1</sup>.** Flower; 草木華也。从𠤎、从亏。今俗作花。The vernal expansion 亏 (L. 58 E) of 𠤎 leaves and flowers. In the second ancient character, 𦵏 is a radical redundancy (L. 78 B). — Phonetic series 687. — The modern character 花, means the term of 𦵏 vegetal 化 evolution, the flower (L. 30 D).

G 差 𡵓

**Ch'a<sup>1</sup>.** Divergency, error, etc. It is a logical aggregate. See L. 46 C, where this character was fully explained. — Phonetic series 506.

H 素 𦵑

**Su<sup>1</sup>.** Pongee, 糸 silk obtained from the cocoons of wild silkworms, collected on the 𠤎 boughs of mulberries. Chuan-chu, natural, simple. — Phonetic series 568.

I 𦵒

**Kuai<sup>1</sup>.** It represents the torso, back view. The vertical line is the spine, 𠤎 represents the muscles on each side, 一 represents the waist; 背呂也。脅肋也。像。按 一 像背脊。𠤎 像兩旁肉形。一 爲腰指事。 — It forms

脊 𦵑

**Chi<sup>2</sup>.** Spine, back (月 L. 65).



So far, all is right. But there was another

**Kuai<sup>1</sup>.** Odd, singular, irregular. See L. 103 C.

The scribes confounded these two **kuai<sup>1</sup>**, so well defined and distinct in the ancient writing, and they formed the single modern character 乖, which resembles

neither of them. Now one may read in **K'ang-hsi**, under the arbitrary radical 丿, 乖 **kuai**, spine, odd, irregular.

Who is to blame, if the students not forewarned, find Chinese characters absurd and inexplicable?

## LESSON 14.

About the primitive  $\triangle$  and its more important derivatives.

Three series,  $\triangle$ , 今, 金

A

**Chi<sup>2</sup>.** Notion of union, of assemblage, of a junction of different elements, represented by three lines. Three is used to mean many; 三合也。像。A primitive, which is now commonly superseded by the character 集 **chi<sup>2</sup>** (L. 119 G). It forms

First series;

B

**Ho<sup>2</sup>.** Union, agreement, harmony;  $\triangle$  口也。从 $\triangle$ , 从口, 會意。三口相同爲合。Etymologically, many (three) 口 mouths (L. 72) speaking together; good understanding. — Phonetic series 198. — Note the two following compounds:

**Ta<sup>2</sup>.** Vetch, pea, vegetables 𣎵, whose boughs are joined, get entangled. **Chuan-chu**, to join, to adapt, to answer. In the last sense, this character is now written 答, which is unauthorised. — Phonetic series 570.

**Yen<sup>3</sup>.** To join 合 the hands 扌 to cover something; to cover. See L. 47 L — Phonetic series 496.

C 舍 舍

She<sup>1</sup>. A shed, a booth; 从口像築。从△屮像屋也。廡也。Joining of 口 walls in beaten earth and of 屮 thatch (LL 74 and 78). In its modern form, this character seems to be derived from 舌 (L. 102 C, 135th radical), under which it was classified by K'ang-hsi. But there is no relation whatever between both. It forms the compound 捨 shê<sup>3</sup>, to part with, to reject, and the logical aggregate

余 余

Yü<sup>2</sup>. I, me; 我也。自稱發聲之詞。Composition: 从八 to distinguish (L. 18); 从舍 contracted, 口 being replaced by 八. The Chinese custom requires that anyone entering a 舍 house, 八 should make known his presence and distinguish himself from any other person by crying out: It is I, so and so, who comes for such and such a purpose. A man entering a house and keeping silence, is liable to suspicion. — Phonetic series 349. It forms the phonetic complex

茶 茶

Ch'a<sup>2</sup>. Tea; 从艸, 余聲。The modern scribes mutilated the ancient form. — Phonetic series 507.

D 會 會

Hui<sup>4</sup>. To gather, a meeting; 合也, 聚也。从△, 从會省。會意。To order △, to add 會 (contracted, L. 40 D). The ancient character was simpler; 古文, 从合, 从彡。會意。按彡, 眾多意。To assemble a multitude represented by 彡 three. — Phonetic series 736.

E 會 會

Ch'ien<sup>1</sup>. Meeting, together; 皆也。From △ to gather, from 人 人 several men, from 口 口 several mouths. It is a well known fact that a Chinese crowd cannot keep silent. — Phonetic series 726.

F 俞 俞

Yü<sup>2</sup>. A small boat, a primitive barge; 舟之始也。从△, 从𠂔, 从舟, 會意。Junction of a few planks, forming a boat 舟, to go up the river 𠂔 (L. 12 D). Note 月 for 舟 (L. 66). Note also that the engravers often cut 𠂔 instead of 𠂔, which wrongfully reminds of the 18th radical (L. 52). — Phonetic series 501.

G 命 𠩺

Lün<sup>2</sup>. To gather 𠩺 documents 𠩺 (L. 156), to compare, to meditate, to develop them; 思也。从 𠩺, 从 𠩺, 會意。— Phonetic series 380.

H 𠩺 𠩺

Yao<sup>4</sup>. This character, which is much like the preceding, is not derived from it. 从 𠩺, 从 𠩺, 从 𠩺, 會意。𠩺 合也。𠩺 像 編竹形, 三口三孔也。A flute, a pandean pipe. Assemblage 𠩺 of several bamboos, the 𠩺 holes of which are disposed in a row, and that gives sounds together; 竹管以和眾音。Now, accord, harmony, in general. — It is the 214th radical of characters relating to pipes and similar instruments. — Phonetic series 835.

I 令 𠩺  
令 𠩺  
命 𠩺  
𠩺 𠩺

Note the two following characters: 令 ling<sup>4</sup>, decree; and its compound by the addition of a 𠩺 mouth, 命 ming<sup>4</sup>, order. There is a difference between them. 令, 从 𠩺, 从 𠩺. 會意: to fix 𠩺 upon a written order the seal 𠩺 (L. 55 B) which makes it a writ of execution. 命, 从 𠩺, 从 令, 會意; an order 令 given 𠩺 orally. 在事爲令, 在言爲命。— In the philosophical language, 命 means the decree by which heaven calls men to life and determines their fate. Two ancient characters express this meaning well: 𠩺 mouth of heaven dictating to a man his destiny between 二 heaven and earth (L. 2 D)... 𠩺 combining of the destiny of a 人 man. 命者, 天之令也... 天命之謂性, 注謂天所命生人者也。— Phonetic series 135.

J **Note.** In the modern writing, 𠩺 may be easily confounded with 𠩺 11th radical, L. 15), 𠩺 12th radical, L. 18), 𠩺 (9th radical, L. 25) placed on the top of a compound K'ang-hsi arbitrarily classified 𠩺 under 𠩺, 今余命 𠩺 under 𠩺, etc. But the horizontal line of 𠩺, some vestige of which generally remains, is the test that manifests the mistake. Its presence is indicative of a derivative from 𠩺. — See 全 L. 15 B.

**Second series; 今.** This character is put apart from the derivatives of 亼, on account of its many and important sub-derivatives.

K 今 今

**Chin<sup>1</sup>.** The actual moment; notion of actuality, of presence; 是時也。从亼、从フ、會意。フ、古文及字。The composition is tautologic; 亼 union, フ contact. Note that フ is often written 𠂇. For the old forms of 及 *chi<sup>2</sup>*, see L. 19 E — Phonetic series 17. It forms

L 含 含

**Han<sup>2</sup>, hên<sup>2</sup>.** To hold in the mouth (to have actually 今 in the 口 mouth); 从口从今。今亦聲。Meaning *chuan-chu*, to contain, to shut up. — Phonetic series 272. — It is distinct from 吟 *yin<sup>2</sup>*, to mutter, which is composed of the same elements.

M 貪 貪

**T'an<sup>1</sup>.** To covet; 欲物也、从今、从貝、今亦聲。The feeling moved by the presence 今 of a 貝 precious object. Its phonetic compounds are unimportant.

N 念 念

**Nien<sup>1</sup>.** To remember, to think again of; 常思也。从心、从今、今亦聲。To make 今 actually present to the 心 heart, to the mind, a fact of the past. Derived meanings, to speak of, to recite, to read; these actions reviving, making actual, the idea of a thing passed or absent. — Phonetic series 385.

O 𩚑 飲

**Yin<sup>3</sup>.** 酉 wine (L. 41 G), 今 new. It forms

**Yin<sup>3</sup>.** To drink; to water. This character is now written 飲, a wrongly chosen compound, for it means 欠 to wish for 食 food. There were formerly three characters

1 𩚑

**Yin<sup>3</sup>.** To have water 水 in one's presence 今; to drink.

2 𩚑

**Yin<sup>3</sup>.** To have food 食 at one's disposal 今; to eat.

3 𩚑

**Yin<sup>3</sup>.** To 欠 wish for 𩚑 wine; to drink.

The first character, which was the right one, became obsolete. An element was taken from each of the last two. Thus was made the irregular character 飲。

P 𠄎 𠄎

Yin<sup>1</sup>. Cloudy weather; 雲覆日也从云。从今。云。古文雲字。Lit. There are actually 今 clouds 云 (L. 93 A). In the dualist system, 𠄎 yin denotes the inferior principle (obscurity), by opposition to 陽 yang the superior principle (light). The compounds 陰 and 陽 are now used. 陰 yin<sup>1</sup>, the shady Northern watershed 𡿨 of a valley; 陽 yang<sup>2</sup>, the sunny South watershed 𡿨. See L. 86 A.

Q 岑 岑

Ch'ên<sup>1</sup>. The sharp pike of a 山 mountain (L. 80). It is a phonetic complex; 从山、今 聲。— Phonetic series 253.

R 禽  
S 琴

Ch'in<sup>2</sup>. A phonetic complex. See L. 23 E.

Ch'in<sup>2</sup>. A phonetic complex. See L. 83 B. Note the contraction.

### Third series: 金.

T 金 金 金 金

Chin<sup>1</sup>. Metal. According to the Chinese geology, the metals are born from the earth. 金生於土。Hence the etymology: 从土。左右注像。金在土中形。今 聲。In the bosom of the earth 土, two grains or nuggets of gold; 今 is phonetic. The bottom stroke of 今 is combined with the top of 土, and is sometimes inverted, as stated above K. This interpretation was made by Li-ssü. — The old character was composed of four nuggets, of horizontal lines denoting the stratification of the metalliferous layer, and lastly of a cover which meant that the whole was concealed under the earth. Evidently a primitive. 古文像形。— It is the 167th radical of a group of characters describing metals and their uses.

## LESSON 15.

About the primitive 入 and its derivatives.

A 入 人

Ju<sup>1</sup>. To enter, to put in, to penetrate into; 內也。像。卿木根入地形。The character represents the penetration of roots into the earth; the vertical line representing the plant, the two descending lines denoting the roots. It is the reverse of 出 ch'u<sup>1</sup>, to go out (L. 78 E), that represents a plant growing upwards; 於出爲對文。— It is the 11th radical.

B 全 全

Ch'üan<sup>2</sup>. Complete, entire, perfect. The etymologists give two different interpretations of this character:

1. The old one: 从△,从工,會意。The work 工 (L. 82) is ordered △, finished, complete, perfect. According to this etymology, 全 is derived from △ (L. 14) and not from 入. The bottom stroke of △ is combined together with the top stroke of 工.

2. The modern one: 从王,𠂔省聲。純玉曰全。A 王 jade (L. 83) spotless, perfect; 入 would be an abbreviation of 𠂔 yen<sup>3</sup> (L. 117 B), used as a phonetic. This unlikely supposition is of Li-ssü.

Phonetic series 192, under its present form.

C 內 內  
𠂔 𠂔  
𠂔

Nei<sup>1</sup>. To enter, interior, into; 从門,从入,會意。自外而入也。See 門 chüang<sup>3</sup>, the outside, L. 34 A. — Phonetic series 74. It forms

O<sup>1</sup>. Na<sup>1</sup>. To speak in a whisper, as it were 內 into one's 口 mouth. 言之訥也。从口,从內,會意。Note the modern form contracted. Taken for 內 (the compound for the simple, p. 16, 1), it forms the two following characters:

𠂔 𠂔  
𠂔 𠂔

Yü<sup>4</sup>. To penetrate into 𠂔, to pierce with a 矛 sharp instrument (L. 95 C). — Phonetic series 720.

Hsi<sup>1</sup>. Swallow; 燕也。从隹,从𠂔,𠂔像其冠也。A bird 隹 that builds its nest within 𠂔

the dwellings (a thing common in China); 𠂔 (and not 山, as the modern character might induce to believe) represents the head (L. 78 A), says the Glose. It may be so; it seems probable however that 𠂔 represents the grass with which the swallow stuffs its nest. — Phonetic series 840. 𠂔 is a wrong abbreviation of this character (see L. 87 C).

The following character is derived from 內, and not from 商. It is formed by combination and fusion of 言 and 內. The mouth 口 at the bottom of the compound, belongs to 言 (L. 73 C).

D 商 𠬞 𠬞  
賈

Shang<sup>1</sup>. To give advice, to consult, to deliberate; 从言, 从內. To express 言, one's 內 interior feelings. In the old character there were two 日 days added, which proves that the 商量 deliberations of old, were not shorter than the present time ones; they probably took place during the night, between two days, just as now; 古文, 从言, 从內, 从二日。— In the sense of trade, 商 is chia-chieh for its compound with 貝 (L. 161, cowry, the money of the ancients), trade being made with 商 talk and 貝 money. The Glose says so.

E In the modern writing, 入 became 丿 on the top of 亡 wang<sup>2</sup> (L. 10 E), 冏 lin<sup>3</sup> (L. 76 B); and 一 in 尔 êrh<sup>3</sup> (L. 18 O). — Two 入 are a part of the character 兩 liang<sup>3</sup> (L. 35 H I).

## LESSON 16.

About the primitive 衣.

A 衣 𠂔 𠂔

I<sup>1</sup>. Clothes, a cover, cloak. The summary outlines of clothing. On the top, the upper garments and sleeves, 上像兩袖. At the bottom, the robes waving and dragging, 下像衣𠂔之形。— It is the 145th radical of a large group of characters relating to garments. The phonetic complexes are not important; note 依 i<sup>1</sup>, to rely on, to trust to. Note the modern contracted form, and compare it with that of 示 113th radical (L. 3 D).

**Note.** In composition, 衣 has three positions. — 1. One the left side of the character. It is then contracted under the form 衤. — 2. on the top or at the bottom, it is then unchanged. — 3. Cut into two halves, 亠 on the top, 𠂔 at the bottom, the phonetic being introduced between the two. These characters are not to be confounded with those belonging to the 8th radical 亠; 𠂔 is the test; any time one sees 𠂔 at the bottom of a compound, then it is a derivative of 衣 145th radical, not of 亠 8th radical. — 4. Note also that in some characters, as a consequence of the fusion with an element placed on the top, the upper part of 衣 is quite altered in the modern forms. The lower part has also been altered in the character 卒 (L. 16 M).

Examples of the four remarks.

1° 衫袍褐襪

3° 裋褌褌褌

2° 裂裴裔卒

4° 表袁卒

Note the following derivatives;

B 初 𠂔

Ch'u<sup>1</sup>. Beginning; 始也。从刀从衣。會意。A 刀 knife and 衣 garments; for, says the Glose, the cutting is the first thing required to make clothes. 裁者衣之始也。This is quite true!

C 哀 𠂔

Nai<sup>1</sup>. To bewail, to lament; 从口从衣。會意。Howling 口 of the mourners clad in mourning 衣 dress.

D 衰 𠂔  
衰

Shuai<sup>1</sup>. So<sup>1</sup>. Straw-clothes against rain; 屨雨衣也。从衣。𠂔像。(See L. 116). This character is now written 蓑 — The modern meaning, decay, is chia-chieh 瘵, cachexy from malaria, slow exhaustion caused by the marsh-fever, the 瘵 disease of the rainy 衰 countries. — Phonetic series 563, under its modern form.

E 衷 𠂔

Chung<sup>1</sup>. Primitive sense, the under-garments: 衣 clothes, 中 inside (L. 109); 从衣从 中, 裏衷衣也。Then, by extension, the inside of man, the feelings of his heart, fidelity.

F 袞 𠂔  
袞

Kun<sup>3</sup>. Official 公 robe 衣 of the Emperor, adorned with dragons; 从公从衣。會意。See 公 L. 18 C. Note the modern form. — Its phonetic complexes are not important, v. g. 滾 kun<sup>3</sup>, to bubble.

The two following characters are to be carefully distinguished:

G 裏 𠂔

Li<sup>3</sup>. The inside, the lining of clothes, 衣內也。从衣。里聲。Then, in general, interior, inside. 裡 is a synonym. See 里 L. 149 D.

H 裏 𠂔

Ko<sup>3</sup>. To tie up. 纏也。从衣。果聲。Note that 裸 lo<sup>3</sup> naked, composed of the same elements, is neither an homophone nor a synonyme. See 果 L. 120 F.



I 襄 褻

**Hsiang**<sup>1</sup>. To take off one's 衣, robe 解衣耕謂之襄, in order to work in common, to help the others. See (L. 72 H) the radical nang<sup>2</sup>, intricate and unrecognisable in the modern writing. — Phonetic series 831.

J 褻 褻

**Huai**<sup>2</sup>. To tie the clothes tight round the body; to hide in one's bosom; 夾也 See (L. 100 C) the phonetic tai<sup>4</sup>. — Phonetic series 820.

K 表 表

**Piao**<sup>3</sup>. The outside of the clothes (compare above G). The first garments 衣 were beasts'skins worn with the 毛 hair outside; 古者衣, 以毛爲表, 皆外毛。表, 衣外也。从衣, 从毛, 會意。See 毛 L. 100. — Phonetic series 389.

L 袁 袁

**Yüan**<sup>2</sup>. Trailing robe; 長衣也。从衣, 亓省聲。About 亓, contracted and combined with 亓, see L. 91 E. — Phonetic series 587. It forms the phonetic complex

袁 袁

**Huan**<sup>2</sup>. Timid looks; 目驚視也。从目, 袁聲。See 目 L. 158. — Phonetic series 734, under its modern contracted form.

M 卒 卒

**Tsu**<sup>2</sup>. Soldier, satellite; 从衣 从 一, 指事。A garment 衣, marked with a — sign. The uniform of the ancient Chinese soldiers, viz. an ordinary garment with an indicative mark; 衣有題識者。Then, by extension, the man who wears the uniform, a soldier, a satellite. Lastly, a sudden and unexpected accident, end, death; the soldiers, says the Glose, being unceasingly laid open to surprises and to death in their fights against the enemies and against the wild beasts. — Note the alteration of the two modern forms. — Phonetic series 403.

## LESSON 17.

About the primitive 冫 and, in an appendix, about some characters that might seem to be derived from it, but that do not do so in reality.

- A 冫 𠂔 **Ping<sup>1</sup>**. To freeze, ice; 凍也。像。水凝之形。按水始凝文理似之。It represents the rays that appear by crystallisation at the surface of water when it is freezing. — It is the 15th radical of characters referring to cold, freezing, and ice. It forms.

- B 冰 𣎵 氷 **Ping<sup>1</sup>**. Ice; 水 water 冫 crystallised; 水堅也。从 冫, 从 水, 會意, 冫 亦 聲。 — The scribes often write 氷, which is an unauthorised form. This is not to be confounded with 永 yung<sup>3</sup> (L. 125 D)

- C 冶 **Yeh<sup>3</sup>**. To fuse metals, solidification 冫 of the melted metals; 銷也。从 冫, 台聲。金遭熟卽流, 遇冷卽合, 似之, 古从 冫。See 台 L. 85 E.

- D 凋 **Tiao<sup>1</sup>**. Taken by 冫 frost, exhausted, fading, dying; 从 冫, 周聲。See 周 L. 109 C.

- E 馮 𨔵 憑 **This character suffered from many fanciful alterations in the course of ages. Its true sound is p'ing<sup>2</sup>. It means a 馬 horse slipping on 冫 ice, nervous, anxious. It forms the homophone derivative**  
**P'ing<sup>2</sup>**. Anxiety 馮 of the 心 heart.

Now 1. The first of these two characters was misused, as an abbreviation, for the family name 鄰 fêng<sup>2</sup>. 2. The second was misused and written (chia-chieh) for 凭 p'ing<sup>2</sup>, proof, evidence, to lean upon. Then the scribes semi-repaired the mistake, which change gave birth to the new character 憑 p'ing<sup>2</sup>, proof, etc.

F 冬 Tung<sup>1</sup>. Winter. It forms 終 chung<sup>1</sup>, end, extremity, term.

Before explaining these characters, the primitive 夂 must be dealt with.

夂 夂

Chung<sup>1</sup>. 像絲一束之形。It represents a thread skein, the extremity of which is fixed by a tie or a brooch, to keep it closed. Hence two notions, *end* and *fixation*. — Compare L. 83 B. This character, in its modern form, is to be distinguished from the 34th, 35th, 36th, 66th radicals of K'ang-hsi. Now let us come back to

冬 𡇗  
𡇗 𡇗

Tung<sup>1</sup>. Winter 四時盡也。从 冫, 从 夂, 會意。The 冫 frozen 夂 end of the year. The old character meant 夂 cessation of the solar 日 action, confinement of the sun; 古文, 从 日, 从 夂, 於 牢 同 形 For, says the Glose, 夂 must be interpreted as in

牢 𡇗

Lao<sup>2</sup>, a paddock: 牛 oxen 夂 confined. In the modern writing, 夂 was changed into 𡇗 by the scribes.

Now 終 Chung<sup>1</sup> replaced the primitive 夂, in the sense of *end, extremity, term*.

## Appendix

𡇗

In the following characters, 𡇗 is a special primitive, that has nothing in common with 冫. It means thongs, folds, in G H I J; scales, streaks, in K.

G 肉 肉

Ju<sup>1</sup>, jou<sup>1</sup>. Meat, flesh. 𡇗 肉, 像形. Thongs 𡇗 of dried meat, made up into a 勺 bundle (L. 54). The ancient Chinese were used to dry-salt meat, without smoking it. The pay of a school-master is still called 束脩 shu-hsiu, because he was formerly paid with dried meat. See L. 65. — It is the 130th radical of many characters relating to meat and food. Note the derivative

俎 俎

Tsu<sup>3</sup>. Credence-table charged with meat, that was offered in the sacrifices; 𡇗 肉 在 且 上, 會意。See L. 20 D. K'ang-hsi wrongfully classified this character under the 9th radical 人.

H 谷 𪔐

Ch'iao<sup>4</sup>. The top lip. 𪔐 flesh above the 口 mouth  
口上肉也, 像. It forms the phonetic complex

卻 𪔐

Ch'iao<sup>4</sup>. To restrain 𪔐 on's  
desires. There are various chia-  
chieh. 節欲也. 从 𪔐 節意.

谷聲 See L. 55 B This character is now written 却;  
it is a licence. It forms the phonetic complex 腳脚  
chiao<sup>3</sup> the feet. — Distinguish 谷 ch'iao<sup>4</sup> from 谷 ku<sup>3</sup>  
(L. 18 E); the modern writing of both is identic.

I 𪔐 𪔐

T'ien<sup>4</sup>. This character matches with the preceding.  
It means the chin, 𪔐 flesh below 一 the mouth (a  
line between the two lips closed). 𪔐 下肉也, 像.  
The circle depicts the chin-dimple. See L. 41 B.

J 昔 𪔐

Hsi<sup>2</sup>. Thongs 𪔐 of flesh drying or dried in 日 the  
sun; 乾肉也, 像. 殘肉, 日以晞之. Chia-chieh,  
formerly, in days of old, ancient; or perhaps chuan-  
chu, the dried meat being *old*, if compared with the  
fresh meat. The second ancient form, which is incor-  
rect, recalls 𪔐 (L. 103 C). The modern form is con-  
tracted. — Phonetic series 358. It forms the phonetic  
complex

𪔐 𪔐

Chi<sup>2</sup>. Field ploughed by the  
Emperor. Appanage. Property. —  
Phonetic series 770.

K 魚 𪔐

Yü<sup>2</sup>. Fish. See L. 142 A. Here 𪔐 represents the  
scales. A sharp head, a scaly body, a tail represented  
by 火 (L. 126 C), make up a fish. The modern character  
is contracted. — It is the 195th radical of names and  
parts of fish.

L 角 𪔐

Chiao<sup>3</sup>. Horn. See L. 142 B. It would be the  
preceding, less the 火 tail. For, says the Glose, a  
horn resembles a fish. It seems rather to be that 角  
is a primitive, 𪔐 representing the streaks of the  
horns. — It is the 148th radical.

## LESSON 18.

About the primitive 八, and its derivative 小, which forms an important group.

## First series: 八.

A 八 𠂇 𠂈 𠂉

**Pa<sup>1</sup>.** Etymological sense, to divide, to partake. It is a primitive representing the division in two parts, the separation; 別也。像分別之形。This character now means *eight*, this number being easily divided into two equal parts (note that four, a square, is a kind of unity in the Chinese reckoning). — It is the 12th radical. Phonetic series 8. — In the compounds, 八 placed *on the top* of the character, is sometimes reduced to two points in the modern writing, v.g. 曾 for 曾. Most of the characters having 八 *at the bottom* in the **K'ang-hsi** dictionary, as 共 兵 其 具 典, have really nothing in common with this primitive. — Note the following derivatives:

B 分 𠂇

**Fèn<sup>1</sup>.** To divide, to separate, to partake; 別也。从八。从刀。會意。刀以分別物也。A 刀 knife (L. 52) that 八 divides. Phonetic series 58. It forms

貧 貧 𠂇

**P'in<sup>2</sup>.** Poverty, pecuniary difficulties. That to which leads the 分 partition of 貝 goods; 財分。少也从貝。从分。會意。貝 was the money of the ancients (L. 161). The ancient

form is still more expressive; 古文。从宀 dwellings, 从分 to partake. Note that the heritage being equally divided among the male offspring, and the Chinese families counting many members, poverty follows the partition.

C 公 𠂇 𠂈

**Kung<sup>1</sup>.** Common. Division and distribution 八 of private 厶 goods (L. 89 A); 从八。从厶。會意。分其厶以與人。爲公。By extension, *justice*, implying a treatment equal for all; while 義 (L. 71 Q) means *justice* in the sense of a kind, decent treatment. — Phonetic series 68. It forms the phonetic complexes

松 松

Sung<sup>1</sup>. The fir-tribe; 松木也。从木、公聲。— Phonetic series 394.

翁 翁

Wēng<sup>1</sup>. 頸毛也。从羽、公聲。 Hairs or feathers in the neck. The modern meaning, old man, sir, is a chia-chieh; the characters 公 and 翁 were chosen to denote appellations of politeness which existed before; 尊老謂之公。或謂之翁。 Phonetic series 584. See 袞 kun<sup>2</sup>, L. 16 F, etc.

D 半 半

Pan<sup>1</sup>. To divide in two by the middle, equally; a half; 物中分也。从八、从牛、會意。 Etymologically, 八 to divide an 牛 ox in two parts, in all its length, as the butchers do, before the cutting up. — Phonetic series 144. K'ang-hsi wrongly classified this character under the radical 十.

E 台 甘  
船

Yen<sup>2</sup>. The ravines, on the mountains' ridges; separation 八 and flowing 口 of waters; 从口、从八、會意。 — Phonetic series 169. Note the phonetic complex 船 ch'uan<sup>2</sup>, a boat. Distinguish 船 from 般 pan<sup>1</sup>, L. 66 B. See 兌 L. 29 D.

谷 谷

Ku<sup>3</sup>. A deep hollow, a gorge, a torrent; 山之溝, 一有水, 一無水者, 名曰谷。 — It is the 150th radical. Phonetic series 284. Distinguish 谷 ku<sup>3</sup> from 谷 ch'iao<sup>4</sup>, L. 47 H. The two are identic in the modern writing. — It forms

容 容

Jung<sup>2</sup>, yung<sup>2</sup>. To contain, to shut up; 盛也。 From 宀 to cover, and 谷 hollow, a recipient; 會意。 Chuan-chu, to endure, to bear, to compose one's demeanour, a mask, a face made to 宀 disguise the 谷 depths of the heart. — Phonetic series 542.

容

Hsün<sup>4</sup>. A ravine, a torrent. See L. 118 D.

F 介 𠂔

**Chieh**<sup>1</sup>. Boundaries, limits; the *lines* that 八 separate 人 *men*. 从八, 从人, 會意。人各有介。按 八者分也。— Phonetic series 42.

G 必 𠂔

**Pi**<sup>2</sup>. Certainly, necessarily. An arrow 弋 that divides 八, that solves *a doubt, a dilemma*; 从八, 从弋, 會意。弋者, 介分也。It seems to have primitively been a kind of interjection pointing out a strict order; 發聲之詞。There are different meanings derived from it. K'ang-hsi wrongly classified this character under the radical 心. — Phonetic series 148. It forms the phonetic complex •

宓 𠂔

**Mi**<sup>1</sup>. A quiet → retreat (L. 36), close, still, silent; 安也。— Phonetic series 383. It forms

密 𠂔

**Mi**<sup>1</sup>. A grotto, secret, mysterious (L. 80); 山如堂也。Etc.

## Second series: 小

H 小 𠂔

**Hsiao**<sup>3</sup>. Small, trifling, mean; 物之微也。This idea is represented by the 八 partition of an object | already small by its nature; 从 |, 而 八分之。會意。— It is the 42th radical. It forms

I 尖

**Chien**<sup>1</sup>. Point, sharp. A 大 big object (L. 60) that becomes 小 small on its top. It is a 俗字 vulgar modern character.

J 肖 𠂔

**Hsiao**<sup>4</sup>. To be like one's father, not degenerate; 骨肉相似也。Small 小, flesh 肉, offspring, like the big flesh, one's parent... 不肖 *pu-hsiao*, to be degenerate; 不似其先。故曰不肖也。— Phonetic series 277. In the modern writing, some derivatives of 肖 (L. 65 D) v.g. 屑, seem to be derived from 肖; the scribes are the cause of this mistake, as of so many others.

K 賁 賁

**So**<sup>3</sup>. A small 小 object, not larger than the 貝 (L. 161) cowries used as money by the ancients. 从小, 从貝, 會意。爲細碎之辭。In that sense, this character is now written 𡇗. — Phonetic series 566.

L 𡩺 𡩺

隙

𡩺 𡩺

穆

M 少 𡩺

**Hsi<sup>4</sup>.** Chink, fissure 小小 very small, that leaves passage for a slender 白 light (L. 88); 从白. 上下小. 會意. 際見之光一線而已. Note how the top of 白 disappeared, by its fusion with the upper 小. This character is now replaced by the compound 隙 hsi<sup>4</sup>, chink, fissure.

**Mu<sup>4</sup>.** Striped; 細文也. 从彡. 从𡩺省. 會意. This character is derived from the preceding; the 小 on the top was suppressed, and replaced by 彡 (L. 62 A) stripes, added at the bottom. It forms 穆 mu<sup>4</sup>, the waving of grain; chuan-chu, grace, amenity.

**Shao<sup>3</sup>.** Little, few, wanting; 不多也. It comes from 丿 to diminish that which is already 小 small; 从小. 从丿. 會意. 丿之言淸也. 盡分之意. See L. 7 A shêng<sup>1</sup>. — Phonetic series 80. It forms

沙 𡩺

**Sha<sup>1</sup>.** Sediment, gravel or sand deposited by water. 水中散石也. 从水. 从少. 會意. 水少.

沙見. That which appears, when 水 water 少 decreases. — Phonetic series 302. It forms

眇 眇

**Miao<sup>3</sup>.** To contract 少 the 目 eyelids, or to use one eye 目 only, in order to examine attentively

a subtle object. 履目網視也. 會意. By extension, subtle, confused — Phonetic series 465.

N 雀 雀

**Chiao<sup>3</sup>.** Is derived from 小, and not from 少. A sparrow. 依人小鳥也. 从小. 从隹. 會意. Lit. the small 小 bird 隹 that lives from the superfluity of men; and, by extension, any small bird. Note that the 丿 that reminds of 少, belongs to 隹. See an analogous case in 雀 (隹 L. 34 F). — 雀 forms the following compound, in which 小, passed through a still more singular alteration in the modern writing.

截 𡩺  
截

**Chieh<sup>2</sup>.** To cut off; 斷也. 从戈. 雀聲. See 71 F. Not to be confounded with the 戔 derivatives of 才, L. 96 B.

For 省 hsing<sup>3</sup>, see L. 158 D.



**Appendix:** The following characters have nothing in common with 小, nor with 少. See 尙 L. 36 E, 侖 L. 35 F, 糸 L. 92 A, 求 L. 124 A, 京 L. 75 C, 示 L. 3 D, 原 L. 59 C, 奈 L. 126 E, 步 歲 賓 L. 112 G, L, etc. The following is derived from 入 and not from 小.

〇 尔 尔  
尔 尔  
尔 尔  
尔 尔

Erh<sup>3</sup>. A final used as a full stop, equivalent to a *there now, that is done*; 猶云如此而已也。At the end of a phrase, the voice is 入 drawn in, and the [ reserve of breathing is 入 sent forth; 从 入 ] 入, 會意. 入者气之分也。It is now used (chia-chieh for 爾 L. 35 L) as a personal pronoun, thou, you. The modern compound 你 is used for the same purpose.

## LESSON 19.

About the two series 乃 and 及.

**First series; 乃.**

A 乃 乃

Nai<sup>3</sup>. A primitive. A difficulty of breathing; any difficulty in general; 像. 气之出難. It is intended to represent the air curling to make its way through the wind-pipe. A sigh, a cry. This character, or rather the sound that is written 乃, is in style an important

connective particle, a 發聲之詞, as say the Chinese etymologists; the conjunctions being not *meaning* characters, but *exclamations* to make the hearer understand, how that which one is to say, is connected with that which one has just said — Phonetic series 7. In reality, 乃 does not form a series. Among the derivatives ascribed to it, 1 Those in nai are arbitrary abbreviations of more intricate forms, e. g. 奶 for 𣎵 nai<sup>3</sup>, milk. 2 Those in êng and iug belong to the phonetic 酉 (later on 酒) jêng<sup>1</sup>, for which 乃 was written from immemorial time. 酉 meant the shrieking cry of a bird surprised on its nest, a meaning analogous to that of 乃 (See 酉 L. 41 D, and 乚 L. 10 A). Now 乃 and 酒 being both read nai, are used one for another, and 乃 is the graphic radical of a series that has no relation whatever with it.

To this character 乃 combined with 攴 *chih*<sup>3</sup> (L. 34 B), is ascribed the compound

B 𠂔 𠂔

*Ying*<sup>2</sup>. Note the fusion of the 丿 from 攴, with the 丿 from 乃. Success, happy issue. To get 攴 well out of a 乃 difficulty; 舒難之意. It forms with the dish 皿 (L. 157), the compound

盈 盈

*Ying*<sup>2</sup>. 从 皿. 从 乃. 會意. 滿器也. The abundance that comes to one when, by one's efforts, one 乃 arrived to fill with provisions 皿 one's vessels.

The etymologists give also as a derivative of 乃

C 孕

*Yün*<sup>4</sup>. To be with child, 懷子也. This derivation is a fancy one, as the commentators admit. In this character, 乃 is a primitive, that represents the closing in of the 子 (L. 94 A) foetus by the womb.

Note. 朶 L. 22 C, and 秀 L. 23 B, have nothing in common with 乃.

Second series: 及.

D 及 及

*Chi*<sup>2</sup>. To reach, to seize, to catch; 逮也. 从 又. 从 人. 會意. A 丩 hand that seizes a 人 man. Not connected with 乃. — Phonetic series 40. Note the compound

急 急

*Chi*<sup>2</sup>. An emotion 及 of the 心 heart; with that which occasionally ensues, haste, zeal, impatience, hatred, etc. Note how the old form of 及 was preserved in the modern character

E Note: 及 had old forms, primitives, now obsolete, but that may be still found in compounds. Those forms are

𠂔 𠂔 𠂔 𠂔

For instance at the bottom of

今 今

*Chin*<sup>4</sup>. L. 14 K.

市 市

*Shih*<sup>4</sup>. L. 34 D.

## LESSON 20.

About the primitive 几, and its derivative 且 that forms important compounds.

## First series: 几.

A 几 𠂇

Chi<sup>1</sup>. A seat, a stool; 坐所以凭也。像形。— It forms the artificial 16th radical. Phonetic series 4. Derivatives

B 处 𠂇  
處 𠂇

Ch'u<sup>3</sup>, ch'u<sup>4</sup>. To stop in a place, to sojourn; a place; 从几, 从攴, 會意。攴几而止。The primitive idea is 攴 to have found a 几 seat, a place of rest. In the modern character, 虎 hu is a phonetic redundancy. Compare 尻 L. 32 C.

C 凭 𠂇

Ping<sup>2</sup>. To lean up, to sit down; 依几也。从几。从任 (L. 82 C). To lean 任 one's self on a 几 stand. By extension, moral help, proof, evidence. This character is now written 憑 or 憑 L. 17 E.

Note: 几 is written as an arbitrary abbreviation of more intricate phonetics, e.g. 飢 chi<sup>1</sup> for 饑 dearth, famine.

## Second series: 且.

D 且 𠂇

Ch'ieh<sup>3</sup>. A partial primitive. It was formerly pronounced tsu<sup>3</sup> or chū<sup>3</sup>. It represents a small 几 square stand, with 二 shelves superposed; this utensil, so common in China, was primitively used at sacrifices; the — lower stroke represents the earth. See 俎 L. 17 G, the modern form more explicit (且 the stand, 肉 the meat placed upon it); 从几, 有二横, 一其下地也。即俎字之古文。Now 且 changed its meaning and became (chia-chieh) an important conjunction, 發聲之詞。— Phonetic series 110. It forms the phonetic complexes

E 助 𠂇  
助

Chu<sup>4</sup>. To help; 从力。且聲。To exert one's strength (L. 53) for others. The fanciful ways of engravers are the cause why this character is often mistaken for a compound of the 109th radical. See the lead cut character here joined. — Phonetic series 264.

F 查 𡵓  
G 盧 𡵓

**Ch'a<sup>2</sup>.** A proper name; 从木。且聲。Chia-chieh for 察, to examine, to search. — Phonetic series 420. See below, *note*.

**Cha<sup>4</sup>.** A proper name; 从虎。且聲。 — Phonetic series 589. See below *note*.

查  
盧

*Note.* The engravers fancifully cut the two preceding characters, F and G, as here joined, which leads one to mistake them for derivatives from 且 L. 143 B. — These characters, with their series, would, according to the Chinese etymologists, originate from the **Kiang-su**. Hence their anomalous pronunciation. It is an effect of the dialect. See pp. 15 and 16.

## LESSON 21.

About the primitive 凡 fan<sup>2</sup>.

A 𠂔 𠂔  
凡 凡

**Fan<sup>2</sup>.** Idea of generality, of universality; 數之總名也。This character was differently explained by the philologists. — Some, starting from an ancient form that was probably but an abbreviation, explain: 从及 (an old form, L. 49 E), 从二, 會意. The number 二 of heaven and earth, generalised by 及; all beings existant. — The classical form of the character seems to denote a more natural explanation: — the unity, the origin of beings and numbers (L. 4 A), contained in a kind of primitive, which denotes the generalisation of a particular case. It is the true notion of 凡. — Phonetic series 19. The scribes often write 凡 instead of 夙 or 丸 (L. 44 E J). See also 夙 (L. 44 G).

B 𠂔 𠂔  
風 風

**Fèng<sup>4</sup>.** The wind; 从蟲省。凡聲。For, says the Glose, when the wind blows, insects are born; 風動, 生蟲, This composition and interpretation are in the manner of Li-ssũ. — The ancient character was derived from 日 sun, 丿 motion (L. 7 A), 凡 extension, expansion. All this seems to mean that the atmospheric currents are produced by the action of solar rays; which is true for some winds. — It is the 182th radical of a group of characters relating to storms, etc. Phonetic series 439. See 風 (L. 44 C).

C 鳳 鳳

Fèng<sup>4</sup>. The male phoenix. A modern character; 从鳥, 凡聲. See the old character, L. 64 l.

D 佩 佩

P'ei<sup>4</sup>. Small ornaments made of jade or ivory, scent-cushions, hanging from the girdle, when full dress is worn. 从人, 从凡, 从巾, 會意. 玉也. Anything 凡 worn by a 人 man on the 巾 piece of linen which, being rolled up, makes a girdle (L. 35 A). This character seems to be of a relatively modern origin.

## LESSON 22.

About the primitive 几, and its derivative 爿.

First series: 几.

A 几 几

Shu<sup>2</sup>, ch'u<sup>2</sup>. The jerky flapping of a short wing; 鳥之短羽飛几几也. 像形. Then, in general, any rhythmical and jerky motion. The derivatives of 几 must be carefully distinguished from those of 乃 L. 19, and 儿 L. 20; in the modern writing, this distinction is not easy to be made. Forms

B 鳧 鳧

Fu<sup>2</sup>. A wild duck; the bird 鳥 which flies 几 heavily; 野鴨也. 从鳥, 从几, 會意. 鴨羽短, 飛几几也.C 朵 朵  
朵To<sup>3</sup>. The balancing of twigs and flowers. It is used as a specificative of flowers, 一朵花 i-to hua. — Phonetic series 240. Note the modern form 朵.

Second series: 爿.

D 爿 爿

Shu<sup>2</sup>, ch'u<sup>2</sup>. The right hand 手 making a jerky 几 motion; to strike; 以杖殊人也. By extension, a stick, a ferule. — It is the 79th radical. Phonetic series 51. Note the following derivatives

芟

Shan<sup>4</sup>; 刈艸也. 从艸, 从爿, 會意. Jerky motion of the scythe that cuts the grass; to mow.

股

**Ku<sup>3</sup>**; 从肉,从攴. The upper part of the thigh, the fleshy 肉 part of man's body, upon which the mandarins of old bestowed the 攴 ferule bountifully.

殿 殿

**Tien<sup>4</sup>**; 从屍,从攴. The great hall of a tribunal, where flogging 攴 was given on the 屍 breech; a realistic but exact description. The modern scribes write 殿. See L. 32 A.

設

**Shê<sup>4</sup>**. 使人也。施陳也。To notify an order; to set in order, in the Asiatic way, with many 言 cries and 攴 strokes; 从言、从攴、會意。按言以口使,攴以手使。

役

**I<sup>4</sup>**. The satellites; those who, being armed 攴 with a whip or a bamboo, 彳 prowl about every where, looking for a victim; 从攴、从彳、會意。執攴巡行也。

Other important derivatives will be explained elsewhere, e. g. 段 **luan<sup>4</sup>** L. 164 D, 殷 **ch'ing<sup>4</sup>** L. 173, 般 **pan<sup>4</sup>** L. 66 B. Etc.

## LESSON 23.

About the two primitives 九 and 尢.

First series: 九.

A 九 尢

**Chiu<sup>3</sup>**. Nine; a numerical sign, without any other signification; 無意可會。指事。— Phonetic series 5. It forms

B 秀 𠂔

**Hsiu<sup>4</sup>**. This character was made, they say, to be used as the name of the founder of the 後漢 Hou-han Dynasty, 劉秀 Liu-hsiu. At his birth, 有嘉禾一莖九穗, 因名秀 a story says there were found, hanging down from one only 禾 stalk, 九 nine beautiful ears. This phenomenon was regarded as a presage of the Emperor's future elevation. Hence 秀, 从禾, 从九, 會意. This auspicious character was used to designate the bachelors 秀才 **hsiu-ts'ai**, in imperial times. In the modern writing, 九 was changed into 乃 (See L. 19). — Phonetic series 278.

**Second series: 14.**

c 肉 旅

**Jou<sup>3</sup>.** The hind legs and tail of an animal; the track of an animal's paws and tail; a step; 獸足跡地也 像形。It is a primitive that has nothing in common with 九. — It is the 114th radical. Found in

D 禹 兇

**Yü<sup>2</sup>.** It represents an insect with a big tail, probably the scorpion. 蟲也。像形。 Name of the celebrated Emperor who was the founder of the 夏 Hsia Dynasty, 1989 B.C. See our *Textes Historiques*, p. 28. — Phonetic series 504.

E 禺 𡩺

**Yü's.** Monkey; 猴也。从 㼱, 从 㼱, 會 意。 Its head, says the Glose, resembles that of the demons (L. 40 C), and its tail is a prehensile one. Cf. 爲 L. 49 H. -- Phonetic series 503. Note the successive following compounds

离 离

离 离 LI<sup>2</sup>. A yak; the 𠂔 paws and the big tail; 𠂔 is an abbreviation of 𠂔 L. 40 C, the head; 𠂔 changed into 𠂔 in the modern writing, represents the horns (Cf. 鹿 L. 135). — Phonetic series 628.

禽 禽

禽 禽 Ch'in<sup>2</sup>. It is 禽, the horns 犄 being replaced by the phonetic 今 chin<sup>1</sup> (L. 14 K). Wild animals  
野獸總名, by opposition to domesticated animals  
豕 (below 1). — Phonetic series 728.

F

𪛗 𪛘 𪛙 𪛚 𪛛 𪛜 𪛝 𪛞 𪛟 𪛠 𪛡 𪛢 𪛣 𪛤 𪛥 𪛦 𪛧 𪛨 𪛩 𪛪 𪛫 𪛬 𪛭 𪛮 𪛯 𪛰 𪛱 𪛲 𪛳 𪛴 𪛵 𪛶 𪛷 𪛸 𪛹 𪛺 𪛻 𪛼 𪛽 𪛾 𪛿

𪛗 𪛘 𪛙 𪛚 𪛛 𪛜 𪛝 𪛞 𪛟 𪛠 𪛡 𪛢 𪛣 𪛤 𪛥 𪛦 𪛧 𪛨 𪛩 𪛪 𪛫 𪛬 𪛭 𪛮 𪛯 𪛰 𪛱 𪛲 𪛳 𪛴 𪛵 𪛶 𪛷 𪛸 𪛹 𪛺 𪛻 𪛼 𪛽 𪛾 𪛿

**Fei<sup>1</sup>.** A big ape. The character represents the 田 head, the four hands, and 勾 the tail. Note the successive abbreviations. A contraction of the last 萬, is considered as the central part of the compound 率 hsia<sup>2</sup>.

G      𪛗      𪛗  
 竊      竊

**Hsieh<sup>4</sup>**. The white ant; 蟲也。像形, it forms

Ch'ieh; 蟲私取米食也, 从囗, 从甘, 从穴, 从米, 會意。A swarm of termites 囗 stealing 米 grain in a 穴 storehouse, to eat it. To steal, to act by

stealth, etc. The scribes write in different manners this intricate character. Note that the form authorised by the 字學舉隅 is also mutilated. From 卅 (L. 24 H) there remains only a J, which leads to confound 米 with 采 (L. 123).

H 萬 𧈧

**Wan<sup>4</sup>.** A scorpion, 像形. The claws 𧈧, the head 田, the tail 𠂇. This character is now used to write the number 10000 (chia-chieh); see page 41. 託名標識字, 古用以紀數. 十千謂之萬. It has nothing in common with the 140th radical, under which it was classified by K'ang-hsi. It is not derived from 𧈧 yū<sup>2</sup> (above E), but from 蠐 ch'ai<sup>4</sup> L. 47 X. — Phonetic series 765, that must not be confounded with the series of 𧈧. The sound of the compounds is derived from ch'ai<sup>4</sup>, and not from wan<sup>4</sup>; e.g. 邁 mai<sup>4</sup>.  
Note

厲 𧈧

**Li<sup>4</sup>.** A scorpion 萬 crouched down under a 厂 stone (L. 59 A). Pricking, sharp, bad, cruel, and other chuan-chu. — Phonetic series 804.

𧈧 𧈧

**Shou<sup>4</sup>.** The domesticated animals, by opposition to 禽 ch'in<sup>3</sup> wild (above E); 六牲. 馬牛羊雞犬豕也. 像耳頭足之形. On the top two ears, in the middle 田 the head, at the bottom 𠂇 the paws and tail. The second ancient character from which came the modern one, is an abbreviation. It forms the compound 獸 shou<sup>4</sup>, flocks or herds guarded by 犬 dogs. But 鱷 t'o<sup>2</sup>, crocodile, has another origin. See L. 72 E.

## LESSON 24.

About the primitive 十 and its multiples 什 卅 卅.

First series: 十.

A 十 十

**Shih<sup>2</sup>.** Ten 數之具也. 一爲東西. 十爲南北. 則四方中央備矣. The number that contains all the other simple numbers (decimal numeration). Symbol of extent (two dimensions) and of the five cardinal points (East, West, South, North, Centre). — It is the 24th radical. Phonetic series 10. Note the derivatives

B 計

**Chi<sup>4</sup>.** To know how to calculate; 會算也. 从言, 从十, 會意. To know how to enounce 言 the ten numbers 十 of the decimal system. By extension, to reckon, to plan, a scheme.



C 士 士

**Shih<sup>1</sup>.** An affair, a thing; 事也。从一、从十、會意。推十合一、推一合十、爲士。Because, says the Glose, all things are comprised between the two terms of numeration, 一 and 十. By extension, a sage, a man pointed out, by his learning, to become an official (now 仕). — It is the 33th radical. It forms

吉 吉

**Chi<sup>2</sup>.** Speech 口 of a 士 sage, bringing luck; good, auspicious, happy; 善也、祥也。从口、从士、會意。Compare 凶 **hsiung<sup>1</sup>**, inauspicious, L. 38 D. — Phonetic series 180. See 壹 L. 38 G. Compare 壺 L. 165 B, 臺 L. 75 B, etc. Note

頔 頔

**Chieh<sup>2</sup>.** A phonetic complex. To keep one's head 頁 straight; 吉 is phonetic. — Phon. ser. 797.

D 千 千

**Ch'ien<sup>1</sup>.** A thousand; 十百也。从十、人聲。Ten times one hundred. The hundred is not represented in the character. The 丿 on the top, an abbreviation of 人 (L. 28), is phonetic says the Glose. 千 is perhaps an old primitive. — Phonetic series 16. Forms

年 年

**Nien<sup>2</sup>.** The crop, the harvest; 年成也。从禾、从千。The thousand grains. By extension, a year, the time required for a harvest. The modern character is an incongruous contraction.

E 丈 丈

**Chang<sup>1</sup>.** A length of ten spans, now of ten feet; 十尺也、从又持十、會意。A hand 斗 and 十 ten. See L. 43 L. — Phonetic series 13.

F 古 古

**Ku<sup>2</sup>.** Old; 故也。从十、从口、會意。十口相傳爲古。That which passed through 十 ten 口 mouths, i.e. a tradition dating back ten generations. — 叶 **hsieh** composed of the same elements means *unanimity*, ten mouths speaking in unison; 十口並協爲叶。 — Phonetic series 132. It forms

固 固

**Ku<sup>4</sup>.** Hermetically closed 口 on all sides (L. 74). 四塞也。从口、古聲。 — Phonetic series 368.

胡 胡

**Hu<sup>2</sup>.** The fetlock of an ox; 从肉、古聲。牛頔𠂔也。It is now used as an interrogative

particle, *chia-chieh* for 曷。 — Phonetic series 450.

Note: 商 **ti<sup>2</sup>** is not derived from 古. See L. 120 H.

G 直 直

Chih<sup>2</sup>. Straight; 从 乚, 从 十, 从 目, 會 意。When ten eyes have seen to it, the line must be straight. See L. 10 K, where this character was fully explained. — Phonetic series 335.

**Note:** Kang-hsi incorrectly classified under 十, 卑 L. 46 E, 卒 L. 46 M, 半 L. 18 D, etc.

Second series: 十 repeated twice 卅, 卅.

H 卅 卅 卅

Nien<sup>1</sup>. Erh<sup>1</sup>-shih<sup>2</sup>. Twenty; 二十 并也, 會 意。The tens added one to another. In composition, it often means a multitude (L. 10 I). It is liable to be confounded with 甘 kan<sup>1</sup> (L. 73 B). It forms

I 共 共

Kung<sup>1</sup>. An action done in common, all taking part in it, represented by 卅 twenty 卅 pairs of hands; 从 卅, 从 卩, 會 意 See L. 47 Q — Phonetic series 225.

J 光 光 光

Kuang<sup>1</sup>. Light, luster. 明也。古 文, 从 卅, 从 火, 會 意。Primitively twenty 卅 火 fires (L. 126). The modern form represents 人 上 火, a man with fire (L. 29); probably a man carrying a torch. The ancient form was maintained in a few compounds (below L) — Phonetic series 222. It forms

K 晃 晃 晃

Huang<sup>3</sup>. Brightness 光 of the 日 sun, to dazzle: 暉也, 从 日, 从 光, 會 意, — Phonetic series 537.

L 黃 黃 黃

Huang<sup>2</sup>. Yellow, the 光 hue of the ploughed earth 田 (L. 149); 地之色也。从 田, 从 古 文 光。Note how 田 and 火 are mixed up. See the derivatives, L. 171. — It is the 201th radical. Phonetic series 688.

M 庶 庾

Shu<sup>1</sup>. All 廿 the inhabitants of a 广 dwelling, gathered around the 火 hearth (L. 126); among the ancients, the hearth gave light and heat; 屋下 眾也。从 广, 从 古 文 光, 會 意。Meanings *chuan-chu* 眾也 the familial flock, concubines and children; the human herd, the people. Various *chia-chieh*. — Phonetic series 615. — Note the following logical aggregates, in which 廌 was replaced by the radical.

度 庾

Tu<sup>1</sup>. To measure, a rule, a degree; 取 法 也。从 斗, 从 庶。A hand which counts or measures 廌 a quantity. — Phonetic series 484.

席 席

Hsi<sup>3</sup>. A mat, a meal; because, in the olden times, 庶 people used to eat, while sitting on mats, the dishes being placed on a mat. 筵 也。从 巾, 从 庶。See 巾, a napkin, L. 35 A.

Third series: 十 repeated three times; 卅.

N 卅 卅

San<sup>1</sup>-shih<sup>2</sup>. Thirty; 三十 并 也。會 意。It forms

O 世 世 世

Shih<sup>4</sup>. A period of thirty years; duration of a man's active life; an age, a generation; 三 十 年 爲 一 世。从 卅 而 叟 長, 指 事。The vertical stroke of 十 on the left side is lengthened, to denote the prolongation and duration of life. — Phonetic series 157. It forms

葉 葉

Yeh<sup>4</sup>. The 世 successions of leaves upon the 木 trees; a leaf (now 葉); by extension, a thin plate of metal or gold; 从 世, 从 木。世 亦 聲。古 葉 字。薄 也。— Phonetic series 494. Compare 葉 L. 104 A.

Fourth series: 卅 repeated four times, 卌.

P 卅 卌

Ssū<sup>1</sup>-shih<sup>2</sup>. Forty; 二 廿 并 也。會 意。Twice twenty. Some etymologists think this 卌 to be the top part of the following character

Q 帶 帶

Tai<sup>4</sup>. A girdle, to take along as if worn at the girdle, to wear; 紳 也。This derivation is an arbitrary one, calligraphic, not etymological. 卌 is a primitive, while 一 means the girdle, and the other part represents the trinkets 佩 (L. 21 D) hanging from the girdle; 上 像。At the bottom, the robes are represented by two 巾 (L. 35), one above the other; 从 重 巾。— Phonetic series 648.

R 無 𡗗

Wu<sup>2</sup>. See L. 101, where this character was fully explained. A luxuriant 林 forest destroyed by 卌 a great number of 大 men. It is now an adverb of negation; no, none, no more. — Phonetic series 718.

## LESSON 25.

**Note:** The primitive 人 jên<sup>2</sup>, a man, being written in different manners; several lessons are devoted to it. Here is a list of them.

|  |            |
|--|------------|
| 人 jên <sup>2</sup> standing, or 𠤎 put on the side.         | L. 25      |
| 匕 jên <sup>2</sup> inverted.                               | L. 26      |
| Multiples of 人 and 匕.                                      | L. 27      |
| 人 jên <sup>2</sup> on the top of the compounds, curtailed. | L. 28      |
| 儿 jên <sup>2</sup> at the bottom of the compounds.         | L. 29      |
| 尸 jên <sup>2</sup> bent down.                              | L. 30 A    |
| 尸 jên <sup>2</sup> sitting down.                           | L. 32      |
| 𠂇 jên <sup>2</sup> overturned.                             | L. 30 D    |
| 勹 jên <sup>2</sup> doubled up.                             | L. 54      |
| 久 攴 攴 jên <sup>2</sup> moving on.                          | L. 31      |
| 大 jên <sup>2</sup> with arms.                              | LL. 60, 61 |

About the primitive 人 under its two forms, 人 and 亻.

- A 人 亻 Jên<sup>2</sup>. A man, represented by his legs; the one who stands upright. Compare 大 (L. 60): 像. 臂脛之形. 人. 天地之性最貴者也. 五行之秀氣也. — It is the 9th radical of characters relating to man. It forms
- B 囚 囹 Chiu<sup>2</sup>. A prisoner, to imprison; 从 人 在 口 中. 會 意. A man 人 in an 口 enclosure, L. 74. See 罍 L. 157 C.
- C 閃 開 Shan<sup>3</sup>. 从 人 在 門 中. 會 意. A man 人 in a door 門 (L. 129 C), moving sideways to give way to others; by extension, a sudden and quick motion in general.
- D 戍 戕 Shu<sup>4</sup>. To guard the frontiers; 人 a man with 戈 a spear (L. 71 F); 守 邊 也. 从 人 持 戈. 會 意. See the compound 幾 (L. 90 D).
- E 伏 𡗗 Fu<sup>2</sup>. From 人 man and 犬 dog (L. 134). A man imitating the dog, or making others imitate it. To crouch, to fall or lie prostrate, to hide, to humble, to subject, etc. — Phonetic series 196.
- F 位 𡗗 Wei<sup>4</sup>. The place where a 人 man is 立 standing erect; the place assigned, according to his dignity, to each official; 从 人. 从 立. 會 意. 列 中 廷 之 左 右 謂 之 位. By extension, seat, rank, person. See 立 (L. 60 H).
- G 仁 仁 Jên<sup>2</sup>. The virtue that must unite men to men; 親 也. 从 人. 从 二. 會 意. See L. 2 B, where this character was explained.
- H 信 𡗗 Hsin<sup>4</sup>. True words, and, by extension, the effect produced by these words upon others, truthfulness, faith, confidence; 誠 也. 从 言. 从 人. 會 意. 古 文. 从 人. 从 口. A man 人 and a 言 word. In the old form, a 人 man and a 口 mouth. In still more ancient form, a word 言 and a 心 heart; words coming from the heart and appealing to it.

I 僊  
僊  
仙  
仙  
仙

僊  
僊  
僊

**Hsien**<sup>1</sup>. The taoist Genii; 从人、从僊。會意。僊。升高也。長生不死曰僊。今俗作仙。 According to the legends, they live on the mountains, hence the modern character 仙, man and mountain. The etymological meaning is 1 a man who 僊 rose, by the taoist practices, above mortals. (See L. 50 P, L. 10 L).

## LESSON 26.

About the 人 inverted which is now written 匕. (Compare with the old forms, L. 25 A and 26 B).

**Preliminary note:** The modern 匕. corresponds to two old primitives. —

A 匕 匕  
1. 匕 represents an old instrument, a kind of scraper, of spoon. 像形, 撓鼎之器. This character became soon obsolete. In the derivatives that remained after it (匙、匙、etc.) it was written 匕 even before the reform of Li-szu. This explains how, in the series 匕, one may find several characters that mean *utensils* (below C, D, M). — 2. 人 inverted, over-turned. Hence the significations derived from the origin of this character; to turn round, to invert, to compare, to join, to match, to pair (right side and reverse).

B 匕 匕

**Pi**<sup>3</sup>. To turn one's self round, etc. 从反人。— It is the 24th radical.

**First series:** Compounds in which 匕 means an object.

匙

**Shih**<sup>2</sup>. A spoon, a key. (Phon. 是 L. 112 I).

C 鬯 鬯

**Ch'ang**<sup>4</sup>. A special liquor, used in the sacrifices, to induce the 神 shên<sup>2</sup> to come down; 以秬釀鬯 卽芬芳攸服以降神也。从 匕 器也。中像米。匕 所以 扱之。 A vase 匕 (L. 38E) full of 米 grain which, when fermented, produced the liquor; at the bottom, 匕 the spoon with which people drew up the liquor from the vessel. Compare below M. — It is the 192th radical. It forms

鬯

**Yü**<sup>4</sup>. Oblation of the liquor 鬯. See L. 130 E.

D 先 𠂔  
无

**Tsan<sup>1</sup>.** A forked brooch used to fix the hair. Now 簪. The character represents a man 人, with a 乚 brooch on the top. 从古文人。乚像簪形。所以持冠。首拜也。 Note the alteration of the modern character and try do distinguish it from 无 **wn<sup>2</sup>** L. 61 C. and from 无 **chi<sup>1</sup>** L. 99 E. Repeated twice, **tsan<sup>1</sup>** is phonetic in **hsün<sup>2</sup>**, a caldron (L. 155), and in

瞽 瞽

**Tsan<sup>1</sup>.** To murmur; 民勞曰瞽。从日,重无聲。 See L. 73 A. Not to be confounded, either with 替 **tī** (L. 60 L) as many scribes do, or with 贊 L. 79 B. — Phonetic series 709. Note

咎

**Tsan<sup>2</sup>.** I, we. This modern character is an arbitrary abbreviation of 瞽. It is used, regardless of the sense, to write the sound **tsan<sup>2</sup>**, a personal pronoun used by common people in the provinces of the North. Its derivatives 偌 and 嚅, much used in the books written in spoken language, have no more value than 咎 itself. 今北方人稱我曰咎,即瞽字之轉也。— 咎 must be distinguished from 咎 **chiu<sup>1</sup>**, L. 31 B.

Second series: Compounds in which 乚 means man, etc.

E 𠂔 𠂔

**Pao<sup>3</sup>.** A titling of 十 ten 乚 men. It forms some phonetic compounds, e.g. 鴝 **pao<sup>3</sup>**, a bustard, etc.

F 尼 𠂔

**Ni<sup>2</sup>.** Near, in contact; 近之也。Morally, intimacy. Etymology. 从尸、从乚、會意。But 尸 (L. 32) means also, a man. Therefore **ni** means, two men near one another. Phonetic series 140.

G 卽 卽

**Nang<sup>2</sup>.** A high 卩 dignity, towards which rise the eyes and desires of 乚 men; exalted, to desire; 从乚、从卩、會意。卩者、望之處。望欲有所庶及也。— Phonetic series 73. Compare 印 **yin<sup>4</sup>**, L. 49 I.

H 死 𠂔

**Ssü<sup>3</sup>.** Dead, to die; 从歹从人、會意。人之終也。A 人 man, 歹 dead (L. 118 C). Note 1. In the modern character, the top stroke of 歹 is prolonged and covers 乚. 2. In the ancient form, instead of 乚, the inverted form, there is 人, the straight form.

I 牝 𪛗

**P'in<sup>3</sup>.** Etymologically, the cow that makes 𪛗 the pair with the 牛 bull. Now 牧 **mu<sup>3</sup>** means the male, and 牝 **p'in<sup>3</sup>** the female of all kinds of animals. Note the analogous compound 麀 **yu<sup>4</sup>**, hind, female of the 鹿 **lu<sup>4</sup>**, stag.

J 頃 頃

**K'eng<sup>3</sup>.** Etymologically 𪛗 to turn 頁 the head. Then, to turn over, to overthrow, in general; 从 𪛗, 从 頁, 會意. There are also a few unusual phonetic complexes; for these, see 此 **tsū<sup>3</sup>**, L. 112; and 比 **pi<sup>3</sup>**, L. 271.

**Third series:** A special series is ascribed to the following compounds of 𪛗, on account both of the singular forms which were given to them in the modern writing, and of the importance of their derivatives. In the old writing, those characters were perfectly regular.

K 𪛗 𪛗

**Yao<sup>3</sup>.** 从 日, 从 𪛗, 會意. To turn one's back 𪛗 to the 日 sun; obscure, hidden. It forms 窅 **yao<sup>3</sup>**, dark as in a 穴 cavern; 窅 **yao<sup>3</sup>**, the South-East angle, the most retired place in a 山 house; etc. In its modern form, the next seems to be a compound of the same elements; it is not so.

𪛗 𪛗

**Chih<sup>3</sup>.** The old form is composed of 舌, the tongue (L. 102 C), and of 一, a sweet thing (L. 1, 4<sup>o</sup>); good, agreeable to the taste; 古文, 从 舌 含 一, 指事. After Li-ssū, the character was composed of 甘 **kan<sup>4</sup>** sweet (L. 73 B), and of 𪛗 Phonetic; 从 甘, 𪛗 聲. **Chuan-chu**, an edict of the Emperor who is supposed to speak in soft words. — Phonetic series 186. It forms 嘗 **ch'ang<sup>2</sup>** (L. 36 E), 耆 **ch'i<sup>2</sup>** (L. 30 E), 稽 **chi<sup>4</sup>** (L. 121 M).

L 𪛗 𪛗

**K'en<sup>4</sup>.** 从 目, 从 𪛗, 會意. 狠視也. To turn suddenly round 𪛗, in order to 目 look a man full in the face, haughtily; anger, defiance. — It is the 138th radical. Phonetic series 219 and 741.

**Note.** 頁 **liang<sup>2</sup>** has another origin. See L. 75 F. Item 退 **t'ui<sup>4</sup>**. See L. 31 C.



M

𩚑 𩚒  
𩚓 𩚔  
𩚕 𩚖

**Hsiang<sup>1</sup>** Boiled grain, the Chinese soup 飯 fan<sup>4</sup>. It is composed as 𩚑 (L. 26 C). A 𩚒 vase (primitive); — its contents (L. 1. 4°); 𩚓 the spoon to draw up (L. 26 A). 像。米在鍋中之形。𩚓所以扱之。 Its contracted form must be distinguished from 𩚕 liang (L. 75 F). It forms the following characters:

鄉 𩚑  
鄉

**Hsiang<sup>1</sup>**. The 𩚑 grain producing country, between the walled cities, represented by two 邑, one of them being straight, the other being inverted and abbreviated in the modern writing (L. 74 C). 从邑正反。𩚑亦聲。 — Phonetic series 682.

卿 𩚑  
卿

**Ch'ing<sup>2</sup>**. Ministers. Those who were present at the imperial 𩚑 meals, standing in two opposite rows, holding the 𩚑 𩚑 sceptres, badges of their dignity; 从正反 𩚑. 𩚑亦聲。 See L. 55 A.

卽 𩚑  
卽 卽

**Chi<sup>2</sup>**. The convenient 𩚑 measure (L. 55 B) of 𩚑 soup; temperance, moderation; now 節. — **Chi<sup>2</sup>** is widely used chia-chieh as a conjunction expressing the logical consequence. — Phonetic series 424. It forms the phonetic complex.

節 𩚑

**Chieh<sup>2</sup>**. A segment of the bamboo, between two nodes.

**Chuan-chu**, an article, a limit of time, a term. **Chia-chieh** for **chi<sup>2</sup>**, temperance, moderation. — Phonetic series 798.

既 𩚑  
既

**Chi<sup>4</sup>**. To suck up, to swallow; (L. 99 E). **Chuan-chu**, already passed, as 无 swallowed 𩚑 soup; finished, already, since; 盡也畢也。定也。 — Phonetic series 596.

食 𩺰  
𩺰 食  
𩺰 食

Shih<sup>2</sup>. ssü<sup>4</sup>. Food, to eat, to feed: 从𩺰, 从△, 會意. See L. 14, △ union, together; 𩺰 grain, food. Because, says the Glose, it is by mixing the different (six) kinds of grain that the human food is prepared; 按六穀之飯曰食. Note the top stroke of 𩺰, a contraction of 𩺰, is confounded with the lower stroke of △. — It is the 184th radical of characters relating to food. It forms

飮 飮

Shih<sup>2</sup>. To nourish; to give 食 food to a 人 man; 从食, 从人, 會意. 以食食人也. It forms the phonetic complexes 飾 shih<sup>4</sup>, to adorn, and 飭 ch'ih<sup>4</sup>, an order, injunction. See L. 28.

倉 倉

Ts'ang<sup>1</sup>. A granary, government storehouse. In this character, 食 is mutilated, to make room beneath for 口 (L. 74): 从食省, 口像, 穀藏也. — Phonetic series 575.

N 𩺰 𩺰  
𩺰 𩺰

Chin<sup>1</sup> is not derived from 𩺰. The modern forms are corrupt. Compare the ancient forms with L. 117 B. The rearing of cattle, under trees, in the steppe. Hence now 廄 chin<sup>1</sup>, a stud, a stable.

O N. B. — Let us recall — 1. That 𩺰 is the classical abbreviation of 𩺰 kên<sup>2</sup> (26 L), but that it is also used for other compounds. — 2. That 𩺰 is the classical abbreviation of 𩺰 hsiang<sup>1</sup> (26 M). By the principle of the *least effort*, the scribes often write 𩺰 instead of 𩺰. — 3. That these abbreviations are to be distinguished from the derivatives of 𩺰 liang<sup>2</sup> (75 F); a thing easier to say than to do. — 4. That the engravers, following the scribes, cut in fanciful ways, several characters of this series, as one may have noticed. — See also 退, L. 31 C.

## LESSON 27.

About the multiples of 人.

First series: 人 repeated twice (the straight form, L. 25).

A 从 𠂔

**Ts'ung<sup>2</sup>.** A man walking after another; to follow, to obey. It is the opposite of 北, L. 27 C. 相聽也。从二人,會意。二人相順爲从,二人相背爲北。Chuan-chu, a preposition, as the Latin *ab, ex*; it is in this sense that 从 is so often used in this work, for the analysis of characters. It is now practically superseded by the next homophone and synonym compound

從 𠂔

**Ts'ung<sup>2</sup>.** Note the curious form of the modern character. It is composed of 从, and of 𠂔 (Rad. 162; L. 112 E) dislocated; the three 彡 placed on the left side simulate 彡, the 60th radical, under which K'ang-hsi wrongfully classified 從 and its similes; the lower part 止 is placed under 从. In the ancient character, there is simply a juxtaposition of the elements. — Phonetic series 657.

B 戔 𠂔

**Ch'ien<sup>4</sup>.** To cut. Two men and a halberd; 絕也。从二人持戈,會意。See L. 71. Compare 戔 L. 25 D, and 戒 L. 47 E. — It forms

鐵 𠂔

**Ch'ien<sup>4</sup>.** The wild garlic; 山韭也。从韭,戔聲。See L. 170 B. — Phonetic series 829.

C 僉 𠂔

**Ch'ien<sup>4</sup>.** Reunion, meeting. By extension, together. 皆也。从 亼 (L. 14), 从 𠂔, 會意。A meeting 亼 of several 人 men, who 𠂔 speak. — Phonetic series 726.

Second series: Two 人 turned face to face.

D 坐 坐

**Tso<sup>4</sup>.** To sit down, to be seated; 从土、从二人對坐,會意。Two 人 men sitting on the 土 ground, in the old fashion, and facing each other to talk. — Phonetic series 309.

E 巫 巫

Wu<sup>1</sup>. The work 工 (L. 82) of 从 witches; magic, incantations. Two witches who dance to obtain rain 祝也。女能以舞降神者也。像。从工、兩人舞形。It forms

筮 筮

Shih<sup>1</sup>. The stalks 从 of *Achillea Sibirica* 蓍, that were used by the wizards 巫 to divine.

易卦用蓍也。从竹、从巫、會意。It forms the phonetic complexes 噬 shih<sup>4</sup>, to bite, to gnaw; 澁 shih<sup>4</sup>, bank, quay.

See 靈 Ling<sup>2</sup>, L. 72 K. Distinguish 巫 from 卒 L. 46 M, and from 來 contracted in 藺 L. 43 C, etc.

F 夾 夾

Chia<sup>1</sup>. A man 大 (L. 60) who clasps two 从 others in his arms; to press, to squeeze, to pick up, to fix; 持也。从大挾二人、會意。— Phonetic series 257. To be distinguished from 夾 shan<sup>2</sup> (L. 43 B), and from 來 lai<sup>2</sup> (L. 43 C). It forms the phonetic complex

匱 匱

Chieh<sup>1</sup>. Box, casket, 从 匚 (L. 40. B), 夾 聲。It is now written 篋.

Third series: Two 人 turned one against another.

G 北 𠂔

Pei<sup>3</sup>. The opposite of 从 (L. 27 A). Not to follow each other, to turn one's back, disagreement: 从二人相背、指事。二人相順爲从、二人相違爲北。Derived meaning, the back 背也; and, by extension, the North 北方也, the cardinal point towards which one turns one's back when sitting down facing the South, according to custom. — The modern scribes write 北 for different more intricate characters. See 乖 kuai<sup>1</sup>, L. 403 C; 乖 ch'êng<sup>2</sup>, L. 31 E, etc.

H 北 𡵓  
丘

Ch'iu<sup>1</sup>. A hill, a mound; 从北、从一、指事。一 地也。The Glose is summed up thus: — represents the top of a height. On the top, 北 two men turned one against another, instead of four men whom it would have been too difficult to depict. The meaning is that, from the top one may see towards the four

directions i. e. towards all directions; a culminating point. — Phonetic series 413. — Note that 兵 ping<sup>1</sup> (L. 47 D) is unconnected with 丘... Item, the kind of primitive 岳 (L. 80 B)... But 丘 forms

虛 虛  
虛

Hsü<sup>1</sup>. A high upland; 大丘也。从丘。虎聲。 These uplands being generally wild and barren, hence chuan-chu, empty, that which contains nothing; 大丘空曠。故虛閒也。空也。 — Phonetic series 685, under its modern corrupt form.

Fourth series: 匕 repeated twice (人, inverted form, L. 28).

I 比 𠤎

Pi<sup>1</sup>. It is 从 inverted (27 A), 从二匕。會意。 To effect a union, to follow, to cooperate, to plot.

Pi<sup>3</sup>. Meanings derived from the inversion (See L. 26 A, 2<sup>o</sup>), to draw a parallel between, to compare, rank. — It is the 81th radical. Phonetic series 77. It forms

坐 坐

Pi<sup>3</sup>. A synonym of the preceding. The two men are placed upon 土 (L. 81) the earth. — Phonetic series 299.

皆 皆

Chieh<sup>1</sup>. Together, all; 同也。从自。从比。會意。 Several 比 men 自 (L. 169 A contracted) acting in concert. — Phonetic series 428. K'ang-hsi erroneously classified this character under the radical 106 白.

昆 昆

K'un<sup>1</sup>. A number 比 or men under the 日 sun (L. 143); multitude, generality; 同也。从日。从比。會意。 Chuan-chu of different kinds; 後也, a posterity, those who will succeed in life, under the sun; 蟲也, the multitude of insects that the sun is supposed to bring forth... Chia-chieh 兄也, an elder brother; compare ko<sup>1</sup>, p. 11. — Phonetic series 371.

毘 毘  
毘

Pi<sup>2</sup>. The navel which is supposed to be in communication with the head 囟 (L. 40 A) through channels in which circulate the 气 vital spirits. 人臍也。从囟。取气通也。比聲。 So the lower part would not be 比, but a kind of primitive, representing the channels. Instead of 囟, the scribes write 田, hence the erroneous character here joined. — Phonetic series 557.

**Note 1:** 比 is intended to delineate the feet in some characters that represent animals, e. g.

𪚩 Ch'ao<sup>4</sup>, jerboa, L. 106 C. 鹿 Lu<sup>4</sup>, antelope. L. 136 A.

**Note 2:** Two 比, one above the other, represent also the feet in the following series

J 能 𪚩

𪚩

態

熊

罷

Nêng<sup>2</sup>, formerly Nai<sup>4</sup>, which explains the sound of some derivatives. The great brown bear. After Li-ssü, this character was explained thus: two 匕 paws, 月 the body, 厶 the growling of the angry bear. (L. 85 E). But the study of the old forms reveals a special primitive delineating a head, a hairy body standing, and claws. (L. 146 H). The bear is the symbol of bravery; hence the meanings *chuan-chu*, valour, an officer; 才能之意。— Phonetic series 554. It forms

Tai<sup>4</sup>. Martial attitude. 从心. 从能. 會意。— The outward of the 心 interior 能 valour.

Hsiung<sup>2</sup>. The small black 熊 bear; 𪚩 represents the feet (L. 126 C), a graphic redundancy.

Pa<sup>4</sup>. A 熊 bear, figuratively an officer taken in a 网 net (L. 39 C). to dismiss, to resign, to cease, and other *chuan-chu*. The Glose explains that the net means calumnious accusations. Compare 置 L. 39 F.

**Fifth series:** 人 repeated thrice.

K 𠤎 𠤎

Chung<sup>4</sup>. Gathering, meeting. *Tres collegium faciunt*; 从三人, 會意。The next compound, a synonym and homophone, is now used instead.

L 眾 眾

眾

眾

Chung<sup>4</sup>. A crowd; 从三人, 从目, 會意。Note that 𠤎 is not 网 (as above, in 罷), but the eye 目 (L. 158) depicted horizontally. The visual 目 space full of 人 men; all the men taken in at a glance; crowd, all, etc. The scribes fancifully and strangely altered this character, as one may see by the two specimens here joined.

聚 聚

Chü<sup>4</sup>. To meet; 取 a reunion of 𠤎 men; 會也. 从三人, 从取. 取亦聲。See L. 146 F. — Phonetic series 775.

## LESSON 28.

About some peculiar forms of 人, curtailed in the modern writing, either through want of space, or through a partial fusion with a phonetic; 人 is reduced to 丿, 乚, etc. In the ancient writing, 人 has its normal form.

A 及 𠂔

Chi<sup>2</sup>. To attain, to seize upon. A 𠂔 hand that seizes a 人 man. This character was explained, L. 19 D. — Phonetic series 40.

B 𠂔 𠂔

Hsien<sup>4</sup>. A trap, a pit; 小 窞 也。从 人 在 臼 上, 會 意。臼 卽 坎 也。A man 人 who falls into a 臼 pit (L. 139). Cf. L. 38 D. — Phonetic series 360.

C 負 負

Fu<sup>4</sup>. 1. Morally, a 人 man who has 貝 cowries, money (L. 161); the pride caused by fortune; insubordination, disdain; 从 人 守 貝 有 所 恃 也。— 2. Physically, a 人 man who bears a load on his back, in order to gain 貝 cowries; to toil hard, to suffer; 凡 从 背 任 物 曰 負。

D 色 𠂔

Sh<sup>4</sup>. Primitive sense, the flush of the face; 顏 氣 也。从 人, 从 卩, 會 意。根 心 生 色。若 合 符 卩 也。The composition of this character is typical; 人 a man, and 卩 (L. 55) a seal; because, says the Glose, the colour of the face corresponds with the feelings of the heart, as the stamp reproduces the seal. By extension, the flush arising from passion, sexual pleasure, colour in general — It is the 139th radical.

E 𠂔 𠂔

Wei<sup>2</sup>. A man 人 looking from up a 厂 steep cliff (L. 59); a perilous situation, danger; 仰 也。从 人 在 厂 上 會 意。There are important compounds, about which see L. 59 H.

F 千 𠂔

Ch'ien<sup>4</sup>. One thousand. This anomalous character was explained L. 24 D. 人 on the top is phonetic; 十 is for 十 百 也, ten times one hundred, says the Glose. — Phonetic series 16.

G 𠂔 𠂔

Ting<sup>2</sup>. Upright, raised, attentive; 从 人 立 土 上, 會 意。挺 立 也。於 立 同 意。A man 人 on the 土 ground (L. 81). Not to be confounded with 壬 jên<sup>4</sup> (L. 82 C). In the modern writing, the two characters are almost identical.

H 弔 𢇛

**Tiao**<sup>4</sup>. Actual meaning, to mourn for one dead, in order to console his family. Composition: a man 人 who carries a bow 弓 (L. 87) over his shoulders. The Chinese of olden times did not bury their dead. The corpse was packed up in a bundle of grass (L. 78 G),

and left to rot away in some remote place. The rite of condoling, at that time, consisted in offering one's self with a bow, to protect the corpse against wild beasts. 問終也。古之葬者，厚之以薪，从持弓毆禽，會意。The meaning, to hang up, to suspend, comes from the fact that the bow was carried hanging across the shoulder, which is represented by the old character.

I 咎 𡇗

**Chiu**<sup>4</sup>. Primitive sense, egotism hurting one's neighbour; a man 人 who does not look for his own 各 (L. 31 B) benefit; 从人，从各，會意。各者相逢也。By extension, offence, fault, mistake; 過也。— Phonetic series 338.

J 身 𠂔

**Shên**<sup>4</sup>. Body, person. It is 人 with a big belly and a leg. See L. 148. — It is the 158th radical of characters relating to the shapes of the body.

**Note:** The head (sharp snout) of some animal figures, is like 人 in the ancient writing. The resemblance is merely a graphical one. For instance:

兔 𪛗

**Tu**<sup>2</sup>, hare, L. 106 B.

魚 𩺰

**Yü**<sup>2</sup>, fish, L. 142 A.

## LESSON 29.

About 儿, the form taken by 人, when placed at the bottom of the characters.

A 儿 𠂔

**Jên**<sup>2</sup>. A man (two legs). It sometimes means, feet, support. 古文人像。— It is the 10th radical.

B 兒 𡇗

**Erh**<sup>2</sup>. An infant: 孺子也、从儿、从囟、會意。儿 古文人像，囟 小兒頭。A body 儿 and a head 囟 (L. 40 C) opened in the form of 臼, representing a skull, the fontanels of which are not yet closed. — Phonetic series 352.



C 兒 兒

**Mao<sup>4</sup>.** The face; 从人、从白。像。人面形。From 儿 man and 白 (L. 88), white, colour or form of the face. Instead of this, the synonym and homophone compound 貌 is now used.

D 兄 兄

**Huang<sup>4</sup>;** 从口在儿上、會意。A 口 mouth on the top of a 儿 man; to speak strongly, emphatically, authoritatively. Note the two modern *chuan-chu*, with change of sounds

1. **K'uang<sup>4</sup>.** An emphatic conjunction, so much the more, *a fortiori*. The scribes write 况况况, but their writing is rejected by the critics, 正作兄。

2. **Hsiung<sup>4</sup>.** The eldest among several brothers; the one who must 口 exhort and correct his brothers.—Phonetic series 123. Note also the compounds

**祝 Chu<sup>4</sup>.** An 兄 oration that goes with the oblation of a 禾 sacrifice, and that touches the 神 shên; 从禾儿口、會意。祭文也。所以悅神。

**呪 Chou<sup>4</sup>.** A modern character. The 口 added is a redundancy. Adjuration, imprecation; 祈也。This character is often erroneously written 咒。

兑 兑

**Yüeh<sup>4</sup>.** Good words that dispel grief and rejoice the hearer; hence the two meanings, to speak, to rejoice. It is 兄 added with a 八 (L. 18), that means, dissipation; 从儿口八、會意。八像、氣之散者。說也。喜也。It is unconnected with 台 (L. 18 E.). It is used as a modern arbitrary *chia-chieh* to mean, exchange, delivery in the commercial transactions; it is then pronounced *tui<sup>4</sup>*; 今俗書兌、換字。—Phonetic series 313.

E 允 允

**Yün<sup>3</sup>.** To consent, to grant. A man 儿 who 厶 says yes; 准也。从儿、从厶。會意。To make out one's assent, by breathing forth a yes. See L. 85 E. —Phonetic series 100. Note the phonetic complex

𡗗 𡗗

**Tsun<sup>4</sup>.** To walk solemnly; 从久、允聲。—Phonetic series 311.

F 充 𠂔

**Ch'ung<sup>1</sup>.** To nourish a 去 child, from its birth till, knowing how to 儿 walk, it has become a man; 从去, 从儿, 會意。育子長大成人也。To feed, to fill, full, etc. *Chuan-chu* and *chia-chieh* of different kinds. — Phonetic series 189.

G 頁 頁

**Yeh<sup>4</sup>.** The head: 頭也。从頁在儿上。像。頁者古文首字也。A head 頁 (L. 160) upon a body 儿. Note the contraction of 儿 in the modern character. — It is the 181th radical of a group of characters relating to the head, neck, etc.

H 元 元

**Yüan<sup>2</sup>.** That which is 上 on the top, upon 儿 man. Head, principle, origin; as *caput* in latin; 始也、首也。从古文人, 古文上。首於人體最上, 故从人, 上, 會意。See 二, an ancient form of 上, L. 2 G. — Phonetic series 97. Note the compounds

冠 冑

**Kuan<sup>1</sup>.** The man's cap, then caps and hats in general; 弁 冕之總名也。从一, 从元, 會意。寸 (L. 45 B) stands for 冑. The meaning is, 一 what is placed 冑 on the 元 head, to cover it.

完 完

**Wan<sup>2</sup>.** Entire, finished, done; 全也。从宀, 元聲。The putting up of the 宀 roof completes a building. — Phonetic series 314. It forms

寇 寇

**K'ou<sup>1</sup>.** Robbers, to loot. The man who armed with 攴 a stick (L. 43 D) threatens the 完 dwelling-places; 从攴, 从完, 會意。於賊同意。

I 光 光

**Kuang<sup>1</sup>.** Light. The old form of this character was explained L. 24 J. This is the modern form, 儿上火, probably, a man carrying a torch. — Phonetic series 222.

J 宀 宀

**Jung<sup>3</sup>.** Inaction, to remain inactive; 从宀, 从儿, 會意。人在屋下無田事也。A 儿 man in his 宀 house, because he has no work to do in the fields. Not to be confounded with 兂 yin<sup>3</sup>, composed of 宀 and 人 (L. 34 E).

K 兀 𠂔

Wu<sup>4</sup>. A stool. A plane surface — upon a 儿 support; 高而上平也。从一在儿上。一者平也。指事。— Phonetic series 36.

## LESSON 30.

About 尸 (人 who bends forward), and 乚 (人 inverted, the feet being turned up).

First series: 尸.

A 尸 𠂔

Jên<sup>2</sup>. A man who leans, who bends up; 像。人之形。It forms

B 辰 𠂔

Ch'en<sup>2</sup>. 从尸, 从𠂔, 會意。尸像人之形, 伏而蔽有所恥也。A woman 尸 who bends forward to conceal 𠂔 her shame, says the Glose; probably her menses (not her pregnancy L. 112 L.). Hence *chuan-chu* time, epoch, period. — It is the 161th radical. — Phonetic series 254. — The primitive meaning has been preserved in the compound

辱 𠂔

Ju<sup>4</sup>. To shame, to insult; 从寸, 从辰, 會意。To reveal 寸 (for 𠂔, L. 43 A) a shameful 辰 situation or thing. — Phonetic series 541.

C 后 𠂔

Hou<sup>4</sup>. A prince (by extension, a princess). 君后也。从尸, 从口, 會意。於君同意, 按口發號者。The man who notifies 口 his orders, 尸 bending towards the people. This composition is analogous to that of 君 chün<sup>2</sup>, a prince, See page 9. — Phonetic series 199. — 后 inverted, forms

司 司

Ssü<sup>4</sup>. The government, the administration, that is like the reverse of the prince; 从反后, 指事。— Phonetic series 159.

Second series: 乚.

D 乚 乚

Hua<sup>4</sup>. A man tumbled head over heels; 从倒人, 指事。The primitive sense was, to die; 倒人爲乚, 死也。Derived meanings, to overthrow, to transform; 變也 It forms

化 𤑔

**Hua<sup>4</sup>.** To change, to convert 𤑔 men 1 by teaching them; 教行也。从 𤑔。从 1, 會意。— Phonetic series 64. It forms 花 *hua<sup>1</sup>*, flowers, the term of the 化 evolution of 艹 plants. See L. 13 F.

眞

**Chên<sup>1</sup>.** Transformation by the Taoist practices. See, L. 10 L.

E 老 耆

**Lao<sup>3</sup>.** Old, venerable, a septuagenarian. A man 人 whose hair and beard 毛 (L. 100) change 𤑔, grow white; 从 人 毛 𤑔, 會意。言須髮變白也。七十曰老。Note the strange modern contraction of 人 and of 毛. — It is the 125th radical. This character forms important compounds, in which 𤑔 was suppressed to give room to the radical or to the phonetic. For instance:

耆 耆

**Ch'î<sup>2</sup>.** Sexagenarian; 老 old man who 旨 needs a better food. See 旨 L. 26 K. — Phonetic series 513.

考 考

**K'ao<sup>3</sup>.** Old age; 𠂔 represents the asthma of old men (L. 1, 1). By extension, to examine, to interrogate pupils and candidates, which are attributes of worthies. — Phonetic series 218.

孝 教

**Hsiao<sup>4</sup>.** Filial piety; the thing which the 子 children owe to the 老 aged persons in general, and to their parents in particular; 善事父母者。从 老 省。从 子, 會意。— Phonetic series 276. But 教 *chia<sup>4</sup>*, to teach, has nothing in common with 孝. This character, whose exact form is given here, will be explained L. 39 H.

者

**Chê<sup>3</sup>.** This character is not derived from 老. See L. 159 B.

### LESSON 31.

About three derivatives of 人, partial primitives, viz.: 久 *chiu<sup>3</sup>*, 𠂔 *chih<sup>3</sup>*, 攴 *sui<sup>4</sup>*.

First series: 久.

A 久 𠂔

**Chiu<sup>3</sup>.** A man hindered while walking, by a kind of train; 行遲也。从 人, 像。後有迫而止之者。𠂔指事。Hence the notion of slowness, of duration. — Phonetic series 17.

## Second series: 攴.

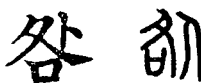
B



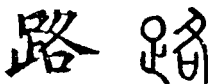
**Chih<sup>3</sup>.** To follow, to pursue a man who walks; 從後至也。从人,像、攴指事。— It is the 34th radical, ordinarily placed on the top of compounds. It forms



**Ko<sup>3</sup>.** To 攴 go on one's way, without hearing the 口 advice of others; 行而不相聽也。从攴,从口、會意。Separated, distinct, particular, other. The individual described by his self-love, his own way. — Phonetic series 220. It forms



**Chiu<sup>1</sup>.** A man 人 attached to his 各 own opinion, who cares only for his own interests, and who consequently offends against others. By extension, offence, fault; 从人,从各,會意。各者相違也。See L. 28 I. Note the contraction of the modern character. — Phonetic series 338.



**Lu<sup>1</sup>.** Way, road; 从足,从各; through which 各 each one 足 trespasses. — Phonetic series 748.

客  
畧  
洛

**K'ok<sup>1</sup>. Chieh<sup>1</sup>.** A guest, a traveller; 从宀。从各; to stay for a time in a 宀 house not 各 one's own.

**Liao<sup>1</sup>.** Boundary that 各 divides the 田 fields. **Chuan-chu**, to partition, to shorten, a little, etc. It forms 擊 **hiao<sup>4</sup>**, to lay down, to depose


**Lao<sup>1</sup>.** Old meaning: a trench to irrigate; 灋 water used by 各 everybody. It forms 落 **lao<sup>4</sup>**, the fall of the leaves, to sink.

See 𠂔 **hai<sup>4</sup>**, L. 97 H; 𠂔 **fêng<sup>1</sup>**, L. 97 A; and 冬 **tung<sup>1</sup>**, L. 11 F.

The 34th radical 攴 **chih<sup>3</sup>** (three strokes) must be carefully distinguished from the 66th radical 攴 **p'ü<sup>1</sup>** (four strokes), and from the 36th radical 夕 **hsi<sup>4</sup>**.

## Third series: 攴

C



**Sui<sup>1</sup>.** A man who goes on, despite of shackles; 行遲也。像人兩脛有所礙之形。To be distinguished from analogous forms, as stated above. — It is the 35th radical, ordinarily placed at the bottom of the compounds. It forms

致 𢇛

**Chih<sup>4</sup>** To 𢇛 reach or make others reach 至 the aim, despite of difficulties; 从 𢇛, 从 至, 會意 See L. 133 B.

退 𨔵

**Tui<sup>4</sup>** To have 𢇛 walked with difficulty all the day 日 long, and consequently, to *refuse* to advance more, or to *go backwards*, on account of the difficulties of the road. To refuse, to retreat. — 日行遲也。从 日, 从 𢇛, 會意。The 是 added is a

radical redundancy (L. 112 E). Note the contraction of the modern character, and read again the note L. 26 O. — Phonetic series 578.

See 𨔵 L. 29 E; 𨔵 L. 79 K; 𨔵 L. 38 D; etc.

𢇛 inverted, forms

D 𢇛 𢇛

**K'ua<sup>4</sup>** To overcome an obstacle represented by 𢇛; 从 反 𢇛, 指事。跨步也。The modern character kept the old form. Phonetic in 𨔵 ko<sup>4</sup>, a pot.

𢇛 straight and inverted, forms

E 𢇛 𢇛

**Ch'uan<sup>3</sup>** It is composed of 𢇛, the straight and the inverted form, back to back; 从 𢇛 正 反 相 背, 會意。To go in contrary directions; opposition, contradiction, offence, error; 𢇛 錯也。Compare L. 27 G. — It is the 136th radical. In the compounds, 𢇛 represents two men back to back. Note the following

舞 𨔵

**Wu<sup>3</sup>** A dance with gestures, performed by two groups opposing each other (See L. 65 D); 𢇛 the dancers back to back, 無 a phonetic contracted (L. 101); 樂也。用 足 相 背。从 𢇛, 無 聲。

桀 桀

**Chieh<sup>2</sup>** Primitive sense: 木 tree, on which criminals were hung, 𢇛 back to back; the gallows of old. This character now means a roost, for fowls to rest on; 雞棲也, 从 𢇛 在 木 上, 會意。𢇛 雞像。— Phonetic series 518. It forms the following

乘 𨔵

**Shèng<sup>4</sup>, ch'èng<sup>2</sup>** A warriors' car, a sort of roost for men standing back to back, on two ranks; the top represents a roof. The modern form does credit to the ingenious scribes. — Phonetic series 512.

See also 𨔵, and 𨔵 L. 126 D; etc.

F 𡗗 𡗘

**Chiang<sup>4</sup>.** From 𡗗, the straight and the inverted form one above the other: 从 𡗗 中 相 承 會 意。服 也。Two men, one of them (the inferior) is subject to the other (the superior). This character is now written 降, and the pronunciation is different according to the two different meanings. **Hsiang<sup>4</sup>,** to subject, to submit (the inferior). **Chiang<sup>4</sup>,** to descend, to send down, to degrade, to grant (the superior). — Phonetic series 182. — 降 contracted is phonetic in 隆 lung<sup>2</sup>, L. 79 F; 𡗗 being reduced to 𡗗.

G 𡗙 𡗚 𡗛 𡗜

Another form of 𡗗 straight and inverted, one above the other. It is found only in the compound

**Wei<sup>2</sup>.** Refractory opposition: two men who pull at the same object in contrary directions; 相 背 也。从 𡗗 中, 口 亦 聲。(L. 74). This character is now written 違 — Phonetic series 187. See 華 L. 23 F.

## LESSON 32.

About a peculiar form of 人, 尸 shih<sup>4</sup>, analogous to 尸, which was explained L. 30 A.

A 尸 尸

**Shih<sup>4</sup>.** A seated man. The living person who anciently represented the dead; by extension, a dead person. The Gloze says: The sons, not seeing the deceased ancestor whom they worshipped, invented the 尸 to impersonate him; 尸, 主 也。孝 子 之 祭。不 見 親 之 形 像, 心 無 所 繫, 立 尸 而 主 意 焉。 — It is the 44th radical of characters relating to parts and positions of bodies. It forms

屍

**Shih<sup>4</sup>.** Corpse; 尸 a man, 死 dead (L. 26 H).

尼

**Ni<sup>2</sup>.** Two men near each other (L. 26 F).

屍

**Tun<sup>2</sup>.** The lower part of 尸 the body; the part seated 几 (L. 20 A); 兀 represents this part; 从 尸, 下 兀, 居 几, 會 意。人 之 下 基 也, 坐 得 几 而 安。Hence 殿 tien<sup>4</sup>, the flogging on the buttocks (L. 22 D). Instead of 兀, the scribes write 共, which makes one more false character.

B

𠂔  
𠂔  
尉 尉

**I<sup>2</sup>.** It is composed as 仁 (L. 2 B), the feeling that must bind man to man (二 two, 尸 men). Is phonetic in

**Wei<sup>4</sup>.** To smooth cloth, the 𠂔 hand holding a 火 hot iron. By extension, to make even, to sweeten; 从 𠂔, 聲。从 𠂔 持 火 以 伸 繪 也 會 意。轉 注, 安 之 也。It forms 慰 wei<sup>4</sup>, to soothe, to console, to iron the wrinkles of 心 the heart. Note how the scribes changed 火 into 小, and 又 into 寸。尉, 俗字作尉。— Phonetic series 658.

C

尻 尻  
居 居

**Chü<sup>4</sup>.** A place, a spot, an abode. Etymologically, 尸 a man who found 几 a seat. Its composition is analogous to that of 屍, above A; 處也。从 尸 得 几 而 止, 會 意。This character was arbitrarily changed by the scribes into 居, 从 尸, 古 聲。Compare L. 20 B — Phonetic series 345.

D

尾 尾  
尸 尸

**I<sup>3</sup>. Wei<sup>3</sup>.** Tail. The 毛 hair at the end of 尸 the body. Contracted into 尸<sup>1</sup>, and sometimes into 尸, 尾 forms important compounds (See L. 100 B). The Shuo-wên tells us that the old Chinese put on a false tail, in order to be as beautiful as animals; 从 到 毛 在 尸 後, 按 禽 獸 後 也。古 人 或 飾 系 尾。

E

尿  
屎

**Sui<sup>4</sup>. Niao<sup>4</sup>.** Urine, 水 water coming from under the tail, for 尸 is 尾 contracted.

**Shih<sup>3</sup>.** Excrement; the residue of 米 grain similarly ejected; 尸 is 尾 contracted. This character is a modern one and superseded the old 𩇛. See L. 122 C.

F

尺 尺

**Ch'ih<sup>3</sup>.** The span of a 尸 man, of a male adult's hand. This span was, under the 周 Dynasty, the unity of length and measured about twenty centimeters. The 尺 grew longer, after that time, up to thirty centimeters. The Europeans call it a *foot*. In China it is a *hand*; 十 寸 也。从 尸 从 乙, 指 事。The 乙 (L. 9 A), says the Glose, represents the opening of the hand, from the thumb to the little finger. See 寸 (L. 45 B). It forms



局 厠

**Chü<sup>2</sup>.** To fit up, workshop where things are fitted up. This end is obtained by using both 口 mouth and 尺 hands (span, used for the hand); 从口, 从尺, 會意。尺 猶 手 也, 手 口 所 以 分 部 之。— Phonetic series 266.

G 屋 屋

**Wu<sup>1</sup>.** Abode, lodgings. Place where a man 尸 being arrived 至 (L. 133 B), takes rest. 居 也。从 尸, 人 所 住 也。从 至, 人 所 止 也。Compare 室 **Shih<sup>4</sup>** (L. 133 B), which is a synonym. — Phonetic series 490. It is contracted into 尸 in several characters; for instance

扇

**Lou<sup>1</sup>.** The rain 雨 passing through the roof of a house 尸; to leak: 屋 穿 水 下 也, 从 雨 在 尸 下, 會 意。尸 者, 屋 省。See L. 125 B.

## LESSON 33.

About the two primitives, 七 and 乇

First series: 七.

A 七 乇

**Ch'i<sup>1</sup>.** Seven. A numerical sign, without any other signification: 以 紀 數。本 無 意。It is radical in 齠 **ch'ên<sup>3</sup>**, second 齒 teething, about the age of seven years. It is phonetic in 叱 **ch'ih<sup>4</sup>**, to cry out at, to scold; and in

加 防

**Ch'ieh<sup>1</sup>.** To cut; 刀 knife, L. 52. — Phonetic series 43.

Second series: 乇.

B 乇 乇

**To<sup>1</sup>.** A partial primitive. It represents a small plant sinking its root into the ground. The ground —, the root beneath, the stalk and a small ear above; 草 也。从 垂 穗 上 貫 一, 下 有 根。像 形。— Phonetic series 29. It forms

宅 用

**Chai<sup>2</sup>.** Habitation, abode; 居 也。从 宀, 从 乇, 會 意。The place where a man 乇 takes root, fixes his 宀 dwelling. — Phonetic series 177.

## LESSON 34.

In this number we distinguish the series of two primitives, 冂 and 冃, wantonly mingled together by the scribes, and mixed up by K'ang-hsi.

## First series:

A 冂 𠂔

**Chiung<sup>3</sup>.** The suburbs, the country, the space. The two vertical strokes delineate the limits; the horizontal stroke represents the interval between them, the void space; 邑外謂之冂。像遠界也。— It is the 13th radical. Note the derivatives

B 冂 冃

**Chiung<sup>3</sup>.** A synonym of the preceding. The representation is more explicit; 冂 (L. 74) delineating the walled town in the middle of the country. — Phonetic series 114. The derivatives of 冃 are to be distinguished from those of 冂 (L. 76 G), e. g. 迴 **chiung<sup>3</sup>**, to go in remote places; 迴 **hui<sup>2</sup>**, to return. Distinguish also 冂 **chiung<sup>3</sup>** from 向 **hsiang<sup>4</sup>** and 尙 **shang<sup>4</sup>** (L. 36 E); from 商 **o<sup>4</sup>** (L. 15 C); from 鬧 **chiung<sup>3</sup>** (L. 42 B).

C 內 𠂔

**Nei<sup>4</sup>.** The interior; to enter 入 in a 冂 void space, in the interior. This character was explained L. 15 C. Note how in the old form here joined, 冂 is already mistaken for 冃 (34 H), while the Glose gives the true explanation. — Phonetic series 74.

D 市 𠂔

**Shih<sup>4</sup>.** A market. The 𠂔 grass-grown 冂 space out of the city, where people go and get 𠂔 (L. 19 E) what they are in need of; 買賣所之也。从冂。从古文及。會意。物相及也。𠂔 (L. 79 B) 亦聲。 This character has nothing in common with 巾 (L. 35), under which it was erroneously classified by K'ang-hsi. It must be carefully distinguished from 市 **fu<sup>4</sup>** (35 B), and from 市 **fei<sup>4</sup>** (L. 79 G). There are a few insignificant compounds. Note the logical aggregate 鬧 **nao<sup>4</sup>**, to hustle; 鬥 (L. 11 I) to quarrel as in the market place 市; the noisy wrangling and confusion of a market, so dear to the Chinese.

E 𠂔 𠂔

**Yin<sup>2</sup>.** To go away, to withdraw. A 人 man who walks in order to go out of a 冂 space; 行兒。从人出冂。會意。— Phonetic series 94. Not to be confounded with 兂 **jung<sup>3</sup>**, L. 29 J.

F 隹 崔

**Hao<sup>4</sup>.** To rise up, high. A bird 隹 that rises up in the 冂 space; 从隹上、欲出冂、會意。When this character is not well engraved, one might believe it is topped by a 亠 (L. 36); in reality it is the 丿 of the left side of 隹, that crosses 冂, just as 人 crosses 冂 in the preceding. — Phonetic series 531.

G 冥 𠂔

**Ming<sup>2</sup>** Obscurity, darkness; 从冂、从日、从六、會意。The six 六 Chinese hours (half a day) during which the 冂 space is in darkness, the 日 sun being absent. — Phonetic series 553.

**Note.** One may see how, in the modern forms, 冂 and 冂 are absolutely mixed together.

Second series: 冂.

H 冂 冂

**Mi<sup>2</sup>.** To cover. A line that falls at both ends, to cover; 覆也。从一下垂、像形。— It is the 14th radical of a few characters meaning, to cover. Note the following derivatives

鼎

**Mi<sup>2</sup>.** A trivet 鼎 covered 冂 (L. 127 D).

冠

**Kuan<sup>1</sup>.** To cover 冂 the head 元; a cap. See L. 29 H.

冤 𡩇

**Yüan<sup>1</sup>** Ill-use without motive, wrong, grievance. Etymologically a rabbit 兔 (L. 106 B), trapped 冂. 屈也从兔在冂、不得走、會意。It forms a few insignificant phonetic complexes. This character is sometimes wrongly written 冤.

冂 is met, with the meaning of physical cover, of moral blindness, in many characters, e.g. 焚 L. 126 F; 𡩇 L. 154 B; 𡩇 L. 72 D; 學 L. 39 I. But the following are derived from 冂 (L. 54), and not from 冂, as the modern form might induce one to believe, e.g. 冂 L. 69 G; 軍 L. 167 C; etc.

1 冂 冂

同 同

冂 冂  
設 設

**Mao**<sup>3</sup>. To cover 冂 something — (L. 1, 4°); 覆也; 从一, 一指事. It forms

**T'ung**<sup>2</sup>. Agreement, union, reunion; 合會也. 从冂, 从口, 會意. The primitive meaning is: adaptation of a cover 冂 to the orifice 口 of a vase. — Phonetic series 246.

**Ch'iao**<sup>1</sup>. A cover 冂 with flowers 艹 (L. 79 B); 輓也. 像. 从冂, 艹其飾也 (vegetable objects; compare L. 1021). By extension, the shell of mollusks, of fruits, of eggs, that 冂 covers them, and is ornamented with 艹 fine designs; 凡物之甲在外者曰冂. 書皆以設爲之. In these last meanings, this character is now written *chia-chieh* 設 **ch'iao**<sup>1</sup>, the primitive meaning of which was to *strike*. This character forms the phonetic series 517, in which the radical is placed under 冂 contracted; e.g.

## 穀 穀 穀 穀 穀 穀

The scribes and the engravers often forget the small stroke of 冂. On the other hand, they fancy the different writings 壳 壳 殼, etc.

冂 冂  
蒙 蒙

**Mêng**<sup>2</sup>. To cover. Its composition resembles that of 冤 (L. 34 H), a boar 豕 taken in a 冂 snare. 从冂, 从豕, 會意. It forms 蒙 **mêng**<sup>2</sup>, the wistaria, a trailing plant that covers; to cover. Phonetic series 784. — The character 冂 **mêng**<sup>2</sup> is to be distinguished from 冂 **chung**<sup>3</sup>, L. 69 G

J 冂 冂

**Mao**<sup>1</sup>. A covering for the head; that which 冂 covers — the head (L. 1, 4°); 从冂, 从一, 指事, 一首也. It is now written 帽. — The scribes write 冂, 冂, 冂; so that the derivatives of 冂 **mao**<sup>1</sup> cannot be distinguished from those of 冂 **yüeh**<sup>1</sup> (L. 73 A). Still improving on the scribes, K'ang-hsi, after having classified, under the 14th radical 冂, characters that do not belong to it, placed the true derivatives of 冂, the whole series 冂, under the 13th radical 冂. Such is the value of classifications based upon the modern characters, altered or mingled with others. — It forms the compounds.

冒 冒

**Mao<sup>4</sup>.** To rush on heedless, to act with the eyes 目 covered 冒; imprudence, temerity; 蒙而前也。从 目, 从 目, 會意。— Phonetic series 462. It forms the phonetic complex

曼 曼

**Man<sup>2</sup>.** To offend by 昌 headless ㄅ action. The 目 of 昌 is bent (L. 158), to give room to ㄅ. — Phonetic series 635.

翮 翮

**T'a<sup>4</sup>.** Birds of passage flying in flock; swarm of 羽 wings 目 covering the sky; 飛盛兒。从 羽, 从 目, 會意。— Phonetic series 571.

冑 冑

**Chou<sup>4</sup>.** A helmet, the 目 headgear of soldiers; 由 (L. 151 A) is phonetic; 从 目, 由 聲。兵冠也。Not to be confounded with the character 冑 **chou<sup>4</sup>** posterity, that is pronounced and written in the same way (L. 65 B); neither with 胃 **wei<sup>4</sup>** (L. 122 C).

冕

**Mien<sup>3</sup>.** Official 目 cap; 冕 **mien<sup>3</sup>** (L. 106 A) is phonetic. Compare 冕 **yūan<sup>4</sup>**, L. 34 H.

最

**Tsui<sup>4</sup>.** A meeting 取 under the same 目 roof. See L. 146 F. — Phonetic series 711.

**Appendix.** The 一 repeated twice, is given as being the lower part of the next

K 同

important compound, though it appears seldom, the modern scribes having changed 同 into 方.

𠂔 𠂔

**Yén<sup>4</sup>.** Disappearance, loss, absence. An object that was at one time 自 (L. 159 A) in a 穴 store, and became invisible 同 (a double cover) later on. 从 同, 从 自, 从 穴, 會意。一一不見也。此字形意俱闕也。See L. 23 G. Note the phonetic complex

邊

**Pien<sup>4</sup>.** To walk on the edge of a precipice, running the risk of falling into it and disappearing. **Chuan-chu**, bank, edge, margin, a boundary in general; 行垂崖也。从 辵, 𠂔 亦聲。

## LESSON 35.

About two primitives nearly identical in the modern writing, 巾 chin<sup>1</sup>, and 巾 liang<sup>3</sup>, with their derivatives.

First series: 巾 chin<sup>1</sup>.

A 巾 巾

**Chin<sup>1</sup>.** A small piece of cloth resembling the European handkerchief, that was worn in ancient times, hanging from the girdle, and used for cleaning and dusting. By extension, a bonnet, the ancient Chinese putting on a cloth to cover their heads; cloth in general. 巾 represents the two extremities of cloth hanging from the girdle; 丨 represents the state of suspension; 佩巾也。像。丨系也。 — It is the 50th radical of characters relating to cloth.

**Note.** The lower part of some ancient characters, v.g. 木 L. 119, 糸 L. 92, accidentally resembles 巾. Note also that 币 (L. 79 C) has nothing in common with 巾. But 佩 (L. 21 D) is derived from it, as are also the following characters

B 市 市

**Fu<sup>1</sup>.** The cloth worn by the ancient Chinese, a kind of skin apron hanging from the waist, down to the knees. It was preserved as a souvenir of ancient custom in the Imperial dress... 巾 represents the girdle, 巾 the piece of cloth, 丨 the hanging of the same; 上古衣獸皮。先知蔽前, 繼知蔽後。市像前蔽。以存古。天子朱市, Compare 帶 tai<sup>4</sup> (L. 24 Q), the construction of which is analogous.

**Note.** The modern form 市 is used for three characters that must be carefully distinguished; 市 shih<sup>4</sup> market, L. 34 D; 市 fu<sup>4</sup> apron, L. 35 B; 市 fei<sup>4</sup> vegetation, L. 79 G, that forms the important phonetic series 45, whilst the two preceding ones have only a few derivatives.

C 布 布

**Pu<sup>4</sup>.** A piece of cloth made of hemp, nettles or dolic; the ancient Chinese did not know of cotton. At the bottom 巾, on the top 父 fu<sup>4</sup> (L. 43 G) as phonetic. 从巾。父聲。古無棉布, 但有麻布 葛布。 Chuan-chu: to spread out, to display, to explain, etc. — Phonetic series 152.

D 希 希

**Hsi<sup>4</sup>.** The interstices of a woven material, between the crossed threads (L. 39 G); 从巾。从交。像。 Chuan-chu, loose, not close, thinly, scattered, infrequent. Different chia-chieh. Now 稀, literally 禾 grain 希 thin-sown. — Phonetic series 275.

E 帚

Chou<sup>3</sup>. A dusting-brush. See L. 44 K, L,

𦘒

Shua<sup>4</sup>. To 𦘒 wipe one's 尸 body with a 巾 rag; to wipe; 从 𦘒 从 巾, 从 尸, 會意。It is contracted in the compound

刷 𦘒

Shua<sup>4</sup>. To scrape with 刀 a knife or otherwise, to scrub, to cleanse; 刮也, 拭也。从 刀, 𦘒省聲。

F 𦘒 𦘒

Pi<sup>4</sup>. Rag, tatters. A 巾 piece of cloth riddled with 八 holes (L. 48 A, division). Kang-hsi erroneously gives eight strokes to this character, instead of seven. 从 巾, 像, 按上下八指事, 巾敗之形。本訓爲敗巾, 轉注爲敗衣。It forms the homophone and synonymous compound

𦘒 𦘒

Pi<sup>4</sup>, in which 支 (L. 43 D) represents the physical action that tore the 巾 cloth into 𦘒 shreds.—Phonetic series 641.

G 𦘒 𦘒

Chih<sup>3</sup>. It is also derived from 𦘒. The top is 𦘒 contracted (L. 402, I), boughs, foliage. 𦘒 cloth that has been pierced with needles and so 𦘒 flowered. Leaves were the first designs used for embroidery; 从 𦘒, 𦘒省, 像, 刺文也。—It is the 204th radical.Second series: 巾 liang<sup>3</sup>.

H 巾 巾

Liang<sup>3</sup>. It represents scalse in equilibrium. This character is now obsolete, but forms important compounds in which its primitive meaning may be still found. In these compounds, a superadded element develops the notion of weighing and equilibrium. Thus 二 two, represents the weight and counterpoise; 入 入 to enter-enter (L. 45), means that an equal weight was placed on both sides; 𦘒 𦘒 graphically represents the same thing. Etc.

I 兩 𠂔

**Liang**<sup>3</sup>. Two weights equal, state of balance; 像, 權衡形。左右相比。Hence

兩 兩  
兩 兩  
兩

**Leang**<sup>3</sup>. One ounce. This character is of modern origin. The — level beam, is a graphic redundancy. In the sense of *two*, this character is **chia-chieh** for the preceding. — Phonetic series 376. The scribes mutilate 兩 in different ways, as may be seen here

J 再 再

**Tsai**<sup>4</sup>. A second 二 weighing 巾, equal to the first one. — on the top represents the horizontal beam. Twice, again, repeated; 从巾, 从二, 會意。對耦之詞曰二。重疊之詞曰再。— It has nothing in common with 冉. L. 116 A.

K 𠂔 𠂔  
𠂔

**Ch'èng**<sup>4</sup>. This character is formed like the preceding; but instead of — a beam, there is 彡 a hand that lifts the balance, in order to let it oscillate; 二 represents the equilibrium of the two scales. 从彡, 从巾, 从二, 會意。To weigh, weighing, scales; now 稱. It is often written 𠂔 by the scribes.

L 爾 爾  
爾 爾  
爾

**Erh**<sup>3</sup>. Symmetry, harmony of proportions; 靡麗也。从巾。从𠂔, 會意。尔聲。A 巾 balance loaded 𠂔 equally on both sides. On the top, 尔 êrh (L. 18 O) is phonetic. See L. 39 N. **Chia-chieh**, personal pronoun, *thou, you*; 發聲之詞。俗字作你。汝也。It is often incorrectly engraved. The right form has only 14 strokes. — Phonetic series 776.

M 𠂔 𠂔

**Man**<sup>2</sup>. Before the equilibrium is perfect, the 巾 balance 𠂔 oscillating hither and thither. Compare L. 103.C. 从𠂔, 从巾 會意。The vertical strokes of the two elements are united. The modern scribes commonly write 𠂔 instead of 𠂔. It forms.



平 莖

**Man<sup>2</sup>.** Equality, equilibrium; 平也。从 苜, 从 从, 會意。Compare L. 35 1. — represents the level beam. — Phonetic series 636.

繭

**Chien<sup>3</sup>** The cocoon of the silkworm: from 糸 silk, 虫 the worm, 苜 the regular form of the cocoon; 會意。蠶衣也。The modern character is placed here purposely to show how the engravers transformed the 丫。

### LESSON 36.

About the primitive 宀

A 山 宀

**Mien<sup>1</sup>.** It represents a hut, a dwelling; 屋也。像形。— It is the 40th radical of characters relating to dwellings. It forms

宋

**Sung<sup>4</sup>.** A hut 宀 made with 木 wood; 从 宀, 从 木。居也。

宕

**T'ang<sup>4</sup>.** A cave-dwelling 宀, in the 石 rock; 从 宀, 从 石。洞屋也。

B 宗 宗

**Tsung<sup>4</sup>.** An ancestral hall; 尊祖廟也。从 宀, 从 示, 會意。The building 宀 from which emanates 示 (L. 3 D) the influence of the deceased ancestors over their posterity. By extension, ancestors, a clan. — Phonetic series 404.

C 寧 寧

**Ning<sup>2</sup>.** Rest, happiness; the 心 heart of man being satisfied, when he has a 宀 shelter and a full 皿 dish, board and lodging; 安也。从 宀, 从 心, 从 皿。會意。It is found contracted in

甯

**Ning<sup>2</sup>.** That which one 用 is in need of, to enjoy 寧 rest; 所願也。从 用, 寧省亦聲。The 皿 of 寧 was replaced by 用. The scribes often write incorrectly 甯.

寧 寧 寧

Ning<sup>2</sup>. That which one aspires to 𠂔, to enjoy 寧 peace. To wish, to prefer; peace, to soothe; 願詞也。从 𠂔. 从 寧。The modern writers put 丁 (L. 57) instead of 𠂔 (L. 58), out of respect for the etymology. — Phonetic series 785, under the modern form 寧. — This character was specially ill-treated by the scribes. See, underneath the right one, some wrong ones invented by them.

Note: 牢 lao<sup>2</sup> is not derived from 𠂔. L. 17 F.

**Second series.** In some modern characters, instead of being contracted into 𠂔, mien<sup>2</sup> kept its ancient form. Only the dot which represents the top of the roof, sometimes slipped to the left, and was changed into 丿. Examples:

D 奧 粵

See L. 123 F.

E 向 向 向

Hsiang<sup>4</sup>. A small round window 〇 in the Northern wall, under the roof 𠂔, for ventilation; 北牖也。从 𠂔. 从 口. 按 口 像。The 〇 is the representation of the small window, and not 口 the mouth, 30th radical. Chuan-chu, to face, direction. — Phonetic series 200. To be distinguished from the series 122. 同 chung<sup>3</sup> (L. 34 B). It forms

尚 尚 尚

Shang<sup>4</sup>. Has nothing in common with 小 (L. 18 H), under which it was classified by K'ang-hsi. The vertical stroke is the top of 𠂔 protracted; the two lateral strokes are 八 (L. 18 A), division, separation; 从 八. 像. 气之分散也。The crest or ridge on the roof of Chinese houses, which divides wind and rain, and which is placed last of all. Hence the meanings, to add to, still, elevated, superior, to esteem, etc. — Phonetic series 391, in which 尚 placed above the radical, is contracted into 尚. In composition, 尚 means a roof or a house.

敞 敞

Ch'ang<sup>3</sup>. To knock 支 (L. 43 D) at a 尚 house door, to open. — Phonetic series 663.

堂 堂

**T'ang<sup>2</sup>.** Dry and even 土 soil under a 尙 roof. A hall, a meeting-house, a court. — Phonetic series 649.

當 當

**Tang<sup>4</sup>.** Value of a 田 field (L. 149), or of a 尙 house. To value, equal to, to compensate, to match, convenient, etc. — Phonetic series 763.

黨 黨

**Tang<sup>3</sup>.** A house 尙 which is 黑 smoky or dark. A poor hamlet. To clob together in darkness, secretly, a cabal, a conspiracy. — Phonetic series 857.

掌 尙

**Ch'eng<sup>1</sup>.** To give 足 feet (L. 112 B) to a 尙 house, to prop it up. The scribes altered the ancient form. — Phonetic series 666.

裳

**Shang<sup>1</sup>.** The flowing garment 衣, robe, which covers the lower part of the body (L. 16); 从衣, 尙聲.

賞

**Shang<sup>1</sup>.** To bestow as a reward 貝 cowries (L. 161), the money of the ancients; 从貝, 尙聲. 賜有功也. It forms 償 ch'ang<sup>2</sup>, to pay, to compensate.

掌

**Chang<sup>3</sup>.** The palm of the 手 hand. Chuan-chu, to grasp, to rule (L. 48); 从手, 尙聲.

常

**Ch'ang<sup>2</sup>.** A banner 巾 used to head the troops (L. 35); hence chuan-chu, rule, constant way, constantly; 从巾, 尙聲.

嘗

**Ch'ang<sup>2</sup>.** To think 旨 something good, to taste (L. 26 K); 从旨, 尙聲. Chia-chieh for the last. It is often engraved incorrectly.

## LESSON 37.

About 穴, derived from the primitive 宀, explained in the last Lesson.

- A 穴 宀 Hsüeh<sup>2</sup>. 室也。从宀, 从八。A space obtained by the 八 removal of rock or of earth; a cave, a hole a den. — It is the 116th radical. Phonetic series 125. It forms
- B 突 宀 Tu<sup>4</sup>. A 犬 dog (L. 134) that rushes headlong out of its 穴 kennel, to attack an intruder. Chuan-chu, impetuosity, suddenly; 从犬, 从穴, 會意, 犬从穴中出也。
- C 竄 鼠 Ts'uan<sup>4</sup>. A rat 鼠 (L. 139) in its 穴 hole. To hide one's self, to conceal one's self in a place of safety; 匿也。从鼠在穴中, 會意。— Phonetic series 843.
- D 穿 牙 Ch'uan<sup>4</sup> To bore 穴, with the teeth 牙 (L. 147). To perforate, to run through, to put on; 通也。从牙, 从穴, 會意。
- E 窞 穴 Wa<sup>4</sup>. A hole, to make a hole as the robbers do when they pierce through the walls; 从穴, 乞 聲 (L. 9 B). 今俗謂之賊穴牆曰窞。It forms 挖 wa<sup>4</sup>, to dig out, to scoop out, to excavate.
- F 覷 覷 Ch'ung<sup>2</sup>. A man 人 (L. 28) who 目 looks (L. 158) out from a 穴 cavern, to 支 hit (L. 43 D) or to catch. To be on the watch for, to spy, to expect, to covet. It is often altered, as are all the intricate compounds; 从覷, 从人在穴上, 會意。視也。求也。It forms the phonetic compound 瓊 ch'ung<sup>2</sup>, a precious stone. It is a radical contracted in the important compound
- 與 與 Huan<sup>4</sup>. To exchange, to change; 从扌, 从覷, 會意。To pass an object from one hand to another, while 覷 examining it attentively, to avoid deception. Now 換. Note the contraction of 扌 into 大, in the modern writing. — Phonetic series 451.
- G 窄 窄 Chai<sup>3</sup>. In a confined space, narrow, as when one is 乍 crouched down in a 穴 hole. See L. 10 F.

## LESSON 38.

About the three primitives: 凵 *k'an<sup>3</sup>*; 卩 *ch'u<sup>1</sup>*, and 凵 *kung<sup>1</sup>*, which are both written 凵 in the modern way.

**A** Note: Two other primitives, 卩 (L. 85 B) and 卩 (L. 89) are also written 凵, in the modern running hand: so that 凵 is used for four ancient primitives, which fact does not make the matter clearer.

**First series:** 凵 *k'an<sup>3</sup>*.

**B** 凵 凵

*K'an<sup>3</sup>*. A hole in the earth, a pit; 坎也。像地穿。  
— It is the 17th radical. It forms

**C** 凵 凵

*K'uai<sup>4</sup>*. A clod, a shovelful of 土 earth; there is a hole 凵, where the earth was removed; a furrow, a trench; 从土一掘像形。It forms 屈 *chieh<sup>4</sup>*, often incorrectly engraved 屈; a man 尸 (L. 32) sitting down on the trench which marks the limit of his property, and thus asserting his domain. Boundary, limit.

**D** 凵 凵

*Hsiung<sup>1</sup>*. This character represents the fall 乂 (L. 39 B) of a man into a 凵 pit; 像地穿, 陷其中也, 指事。Chuan-chu, an accident, unfortunate, unlucky. — Phonetic series 62. Note the compounds

匈 匈  
𠂔 𠂔

*Hsiung<sup>1</sup>*. The thorax, the breast, the heart, the affections. 凵 concealed in a man 亻 (L. 54). — In the second form, 月 (L. 65) represents the flesh enveloping 凵 the interior.

For, says the Glose, it is in the heart that the 凵 evil is conceived; 失己, 謀失於匈, 注膺內也。 — Phonetic series 206.

兇 兇

*Hsiung<sup>1</sup>*. A man 儿 (L. 29) under 凵 evil influences, contemplating or doing evil; 从人在凵下, 會意. It forms the phonetic complex

𠂔 𠂔

*Tsung<sup>1</sup>*. To move, to shake; 从攴, 兇聲 (L. 31 C). — Phonetic series 483.

醕

*Hsü*. Mad 凵 with drink 酉 (L. 41 G).

Second series: 凵 ch'ü<sup>1</sup>.

E 凵 凵

Ch'ü<sup>1</sup>. Basin, porringer; 飯器也。像。 This representation is found in more intricate characters designing different vessels. e. g.

皿  
L 157 A.

鬯  
L 26 C.

F 去 去

Ch'ü<sup>4</sup>. An empty vessel and its cover; 从凵, 土其蓋也。像形。 The top resembling 土 in the modern writing, and 大 in the old one, is a special primitive. Chuan-chu, to empty, to remove, to lay aside, to leave; ideas coming from the removal of a vessel's cover, and of its contents. Compare below 盍. — Phonetic series 119. It forms

丢

Tiu<sup>1</sup>. To lose. Falling down 丿 and disappearance 去 of an object; 从丿, 从去, 會意。 Compare 失 L. 48 B.

劫

Chieh<sup>2</sup>. To prevent by 力 violence (L. 53) a man from 去 going, as the brigands do; 人欲去, 以力止, 曰劫。从力, 从去, 會意。 By extension, coercion, violence. The scribes often write 劫, which is a wrong character. The philologists refer to 劫, a contracted phonetic, the compounds of 去 in ieh, as 怯 chieh<sup>4</sup>, etc.

The same cover, upon a different vessel, may be found in the ancient forms of the following characters

G 壺 壺

Hu<sup>2</sup>. A pot, a jug. The representation of the vessel is a primitive. On the top, the cover. 圓器也。像形。从土像其蓋也。 It has nothing in common with 亞 ya<sup>4</sup>, L. 82 H. Not to be confounded with 壺 k'un<sup>3</sup>, L. 15 A. It forms the next.

壹 壹

1<sup>1</sup>. A kind of ritual vase of old. This character, now obsolete in the primitive sense, is used instead of — one, in casting up accounts. See 24 C, and

38 D. 壹 was the 吉 auspicious vase; 壺 was the 凶 inauspicious corresponding vase. — Phonetic series 690.

盍 盍  
盍

**Ho<sup>2</sup>.** A dish filled and its cover. To till, to cover. This cover resembles the cover of 去, the vase being represented by 皿 (L 157 A) instead of 凵. In the vase, 一 represents the contents (L 1, 4<sup>o</sup>). 覆也。从皿像。从大盖形。从一。皿中物也。指事。

今作盍, In the modern writing, the scribes contracted the cover and the contents into 去, thus forming an illogical character, for it is made with one cover 土 and two vases, 凵 and 皿. It is often chia-chieh for 曷, an interrogative particle: 發聲之詞。— Phonetic series 532, under its modern form. Note the compound

盍 盍 盍

**Kai<sup>4</sup>.** A 盍 roof made with 艸 coarse grass used for thatching, to put a roof on, to conceal both literally

and figuratively; a cover; 苦也。覆星也。弇也。从艸,从盍,會意。The modern form 蓋 is admitted by the critics, but 盍 is an unauthorised character.

Third series: 厶 kong<sup>1</sup>.

H 厶 厶  
厶 厶

**Kung<sup>1</sup>.** It was at first a rudimental representation of the arm bent; 古文像形。𠂔也。Then the hand ナ (L 46) was added. The latter forms the phonetic series 69.

## LESSON 39.

About the character 乂, which corresponds with two primitives (Series 1 and 2); and about its multiples (Series 3, 4, 5.).

First series: 乂 wu<sup>3</sup>.

A 乂





**Wu<sup>3</sup>.** Five; a numerical sign, 以紀數。It represents, says the Glose, 五行 the live elements (four sides and the centre; compare 十 L. 24 A). Later on, two strokes were added, to represent heaven and earth, and thus was formed

五 五  
吾 吾

**Wu<sup>3</sup>.** Five; 五行也。从二陰陽在天地間。The two principles yin<sup>1</sup> and yang<sup>2</sup>, begetting the live elements, between heaven and earth. It forms

**Wu<sup>2</sup>.** An appellation to design one's self; I, my, me; 我自稱也。从口,五聲。— Phonetic series 316.

Second series: X.<sup>1</sup>

B    
  


**I<sup>1</sup>.** This character is intended to depict the blades of shears; action of cutting or turning; action or influence of any kind. It is formed of two 丿 (L. 7 C) intercrossed and jointed; 从 丿 \ 相交, 會意。刈草也。To cut grass, to mow. It is found in

**Sha<sup>1</sup>.** To cut X an 兕 ear. See L. 45 J.

**Hsiung<sup>1</sup>.** To roll down X into a 凵 pit. See L. 38 D.

**Third series:** Two X, side by side, represent the meshes in the important character

C    
 

**Wang<sup>3</sup>.** A net; to throw down the net, to entangle, to catch. It is derived from 宀 covering (L. 34 H), and 𦉳 representing the net; 从 宀 中 像 网 交 文。伏羲所結繩以漁者也。— It is the 122th radical of characters concerning nets. The scribes alter 网, so that it may be mistaken for 目 bent down 𠂔 (L. 158). It forms

**Wang<sup>3</sup>.** To carry off 亡 by a cast of 网 the net (L. 10 E). By extension, disappearance, absence, negation; compare 無 (L. 10 I, J). The scribes wrote 罔 in such a way that it resembles the 169th radical 門. — Phonetic series 408. Not to be confounded with the next

**Kang<sup>1</sup>.** The culminating point of a mountain 山 (L. 80), covered 网 by the clouds 山脊也。The Glose rejects 岡 as being a graphic redundancy, and gives 𡵓 as an irregular form of 岡. — Phonetic series 365.

D 

**Chao<sup>1</sup>.** To take a bird 隹 (L. 168) in a 网 net; 从 网, 从 隹, 會意。覆鳥, 令不飛走也。

**Lo<sup>2</sup>.** To catch birds 隹 with a 网 net made with 糸 threads (LL. 168 and 92). — Phonetic series 815.



E 罾

**Li<sup>4</sup>** To blame. To entangle 罾 a culprit, in the 言 reproaches (L. 73 C) addressed to him; 从罾, 从言, 會意 罾 罪人也。

罰

**Fa<sup>2</sup>** To punish, a penalty; 从刀, 从罾、會意。Railings 罾 and corporal maimings inflicted with a 刀 sword (L. 52).

F 置

**Chih<sup>4</sup>** The Glose explains this character as follows: to procure the delivery of a 直 just man (L. 10 K), fallen into the net 罾 of a slanderous accusation; 从罾, 从直, 會意 Chuan-chu, to procure, to dispose.

罷

**Pa<sup>4</sup>** To dismiss a 罷 mandarin, drawn into a 罾 snare. To cease, to stop. See L. 27 J.

Fourth series: Two X superposed,

G 交 𠂔

**Yao<sup>2</sup>** Mutual action and reaction 交也 (L. 39 B); influence; symmetrical disposition, net-work, etc. — It is the 89th radical. Note the form of 交 on the top of the compounds.

H 孝 𡥉

**Hsiao<sup>2</sup>** To learn. The disciple 子 (L. 44), improving under the influence 交 of the master; 卽學之古文。See below 學。 — Not to be confounded with 孝 hsiao<sup>4</sup>, filial piety, L. 39 E. — It forms

教 𡥉

**Chiao<sup>1</sup>** To teach. Here the 支 (L. 43 D) ferule is joined to the master's influence, for the formation of the 子 disciple; 上所施, 下所效也。从支, 从交, 从子, 會意。

I 學 𡥉 𡥉 覺

**Hsiao<sup>2</sup>** To learn. This character is more explicit than 孝 (above H). Both hands 𠂔 (L. 50 A) of the master, 交 acting from above upon the darkness which covers 一 (L. 34-H) the mind of 子 the disciple. 覺悟也。从𠂔, 交, 一, 子。一 曠也。 — Phonetic series 733, under the contracted form 𡥉, 子 always giving place to the radical. Note 覺 chiao<sup>3</sup>, to perceive, to feel, which forms some insignificant compounds.

J 肴 肴

Yao<sup>3</sup>. Meat 肉, cut up 交 and made ready according to the rules. — Phonetic series 412.

K 希 希

Hsi<sup>1</sup>. Interstices of any material, between the intercrossed 交 threads; loose, scarce, etc. See L. 35 D. — Phonetic series 275.

L 林 林

Fan<sup>2</sup>. Fence, hedge-row. From two 木 trees, bound and interlaced 交, to form a hedge; 从林, 交像。今俗所謂籬笆是也。See 樊, L. 47 Z.

M 駁

Po<sup>2</sup>. A horse 馬 (L. 137), 交 dappled, spotted; 馬色不純。雜毛曰駁。By extension, to find fault with, to criticise, to censure, to refute. This character is often incorrectly written 駁。

**Fifth series:** 𠂔 repeated four times 𠂔, representing symmetry, meaning action, in the following

N 爾 爾

Erh<sup>3</sup>. Harmony. See L. 35 L. — Phonetic series 776.

O 爽 爽

Shuang<sup>3</sup>. A man 大 (L. 80) acting 交 with both arms; active, alert, cheerful; 从𠂔, 从大, 會意。There are different chia-chieh. Compare 13 B, and 27 E.

## LESSON 40.

About the three series 囟 田 囟, including five primitives.

**First series:** 囟 hsin<sup>4</sup>.

A 囟 囟

Hsin<sup>4</sup>. The skull, the cover of the brain; 囟 蓋也。像。In composition, the head. It is often altered in the modern writing, so that it resembles 田 (L. 119). It forms

鬼 鬼

P i<sup>2</sup>. The navel, which is supposed to be in communication with the head 囟, through 比 ducts in which circulate the vital spirits. See L. 27 I. — Phonetic series 557.

思 𢀛

**Ssü<sup>1</sup>.** To think; 从心,从囟,會意。思者,心神通於囟,故从囟。When one is thinking, says the Glose, the vital fluid of the 心 heart ascends to the 囟 brain. — Phonetic series 477. It forms

慮 慮

**Lü<sup>1</sup>.** To meditate; 謀思也,从思,虍聲,Phonetic series 807.

𦘒 𦘒

Head 囟 and 𦘒 hands. It will be explained, with its important series, in the L. 50, M N O P.

細 𦘒

**Hsi<sup>1</sup>.** Tenuous, slender, like a thread; 从糸 (L. 92), 从 囟. It may be that the primitive sense was *hair*, the 糸 filaments that cover 囟 the head.

**Sub-series:** 𦘒 hsin<sup>4</sup>, which is often engraved by the modern writers 𦘒 op 𦘒.

B

𦘒 𦘒

**Hsin<sup>4</sup>.** The hairy head; 𦘒 蓋也,像。按上其髮也。This was first a special primitive, representing the hair raised up and knotted in a tuft; then the 囟 was covered with hair (L. 12 M). The engravers often cutting 田 instead of 囟, the derivatives of 𦘒 hsin<sup>4</sup> are easily confounded with those of 𦘒 tzü<sup>1</sup>. See LL. 150 A, and 12 I. — It forms

C

𦘒 𦘒

**Nao<sup>3</sup>.** The brain, the marrow of the head, says the Glose; 頭髓也,从匕,从囟,从𦘒像髮也。會意。The 匕 (L. 26 A, 2<sup>o</sup>) is intended to mean the symmetrical structure of the brain, hemispheres and lobes. — Note: 𦘒 always contracted into 𦘒, 匕 giving place to the radical, forms the phonetic series 469, 腦 腦 瑤 etc.

𦘒 𦘒

**Lieh<sup>4</sup>.** Hairy, bristly, disorderly; 像髮在囟上。The top is the hairy head, as above. The bottom is 鼠 shu<sup>3</sup>, rat (L. 139 B) contracted; the whiskers and the tail of a rat. — Phonetic series 805.

𦘒

**Fei<sup>4</sup>.** Monkey. See L. 23 F.

Second series: 田 fu<sup>4</sup>.

c 由 田  
鬼 鬼

Fu<sup>4</sup>. Head of a devil, of a phantom; 鬼頭也。像形。It forms

Kui<sup>3</sup>. The spirit of a dead man, a manes, a ghost, a spectre. Further, after the introduction of Buddhism, it meant, a devil, a prêtre. 古者謂死人爲歸人。人所歸爲鬼。从古文人。从田像鬼頭也。The old character is evidently a primitive representing a human form floating in the air. The more recent forms often show the split head of Buddhist prêtres, and always have an appendage, that was sometimes taken for a tail, but that really represents the whirling made by the ghost, while it moves. — It forms the 194th radical of characters relating to devils. Phonetic series 548. — Now 鬼 is a synonym for horrid, repulsive, malignant.

畏 畏

Wei<sup>4</sup>. To dread, to be in awe, awful, terrible. The character was first composed of the head of a spectre 由, and of claws 爪 (L. 49). Later on, a man 人 frightened, was added; for, says the Glose, nothing inspires more awe, than the head of a demon, or the claws of a tiger; 古文从由,从爪,會意。鬼頭而虎爪可畏也。篆文,鬼頭而虎足反爪人也。Compare the composition of 虐, L. 135 H. The bottom of the modern character is a strange contraction (compare L. 10 H); 由 lost its 丿; finally K ang-hsi placed this character thus altered under 田, the 190th radical. — Phonetic series 488.

禺 禺

Yü<sup>2</sup>. An ape; 猴也,从田,从内,會意。Its 田 head and its tail and paws 内; the head resembles that of a demon, 頭似鬼, See L. 23 E — Phonetic series 503.

畀 畀

Pi<sup>4</sup>. To agree, to enter into an engagement. 田 is not a head. It is the pledge, the earnest-money placed upon a 兀 small table (L. 29 K), an act that concludes a transaction. By extension, to yield (to the conditions), to give (the earnest-money). Classified by

K'ang-hsi under 田 the 102th radical. 賜也, 與也 相付與之物在閣上也。从田, 从元, 會意。Compare L. 47 R 異 <sup>1</sup>, difference, disagreement. The 付 hands rejecting 田 the pledge placed upon the table 元, that is, the affair is not concluded, the bargain is not made. — Pi<sup>4</sup> is phonetic in

鼻

鼻

Pi<sup>2</sup>. The nose; 从自, 界聲, See 自 (L. 159 A). — It is the 209th radical.

**Note:** 囟 and 田 much annoyed K'ang-hsi. Finally he classified 囟 under 口 the 31th radical, and 田 under 田 the 102th radical. It is therefore not easy to see the etymological meanings in the modern series of radicals.

### Third series: 囟 ch'uang<sup>1</sup>.

This modern character has two ancient forms, each forming a distinct series. Further there will be an appendix for the modern abbreviation 匆.

D



**Ch'uang<sup>1</sup>.** A window, closed by a shutter or by lattices (two forms); 像形。It is now replaced by its compound 窗。

1. Derivatives from the first ancient form. Besides 窗 ch'uang<sup>1</sup> window, and 𦉳 shu<sup>1</sup> shutter, note



**Ts'ung<sup>1</sup>.** To feel alarm or agitation; 多 遽 也。从 心, 會 意。When the 心 heart being restless, one looks through the 囟 window, to see what is coming. — Phonetic series 656.

2. Derivatives from the second ancient form.



**Hei<sup>1</sup>.** Black. That which the 火 fire deposits around the 囟 aperture through which the smoke escapes; soot; 火所熏之色也。从炎上出 囟。囟 古文 囟 字。按 謂 竈 埃 也。會 意。In the primitive Chinese huts, the smoke found its way through the window. Note the contraction of 炎 (L. 126 D) in the modern character. — It is the 203th radical. Phonetic series 678. It forms

墨

**Mei<sup>1</sup>.** Chinese ink, an earthy 土 substance made with 黑 soot; 从 土 从 黑, 會 意。

熏 熏

Hsün<sup>1</sup>. Smoke, to fumigate. Black 黑 vapour that 熏 rises from the fire; 熏 (L. 78 A) is used symbolically; 从 熏, 从 黑, 會意。按 炎 上 爲 煙, 其 色 黑。熏 像 煙 上 出 形。Note the modern contraction. — Phonetic series 781.

黨 黨

Tang<sup>3</sup>. A meeting 尙 in the darkness 黑; conspiracy. See L. 36 E. — Phonetic series 857.

曾 曾

Tsêng<sup>1</sup>, ts'êng<sup>2</sup>. The words that people 曰 to each other, when still at the 四 door, at the moment of 八 departure; adieu. By extension, still, more, to add. — Phonetic series 710.

曾 曾

會 會

Hui<sup>1</sup>. The words that people 曰 say at the 四 door, when 八 (L. 14 A) they meet; greeting. By extension, meeting, reunion. — Phonetic series 736.

Note. 東 Chien<sup>3</sup> does not come from 四. It is 東 added with 八. See L. 75 A.

3. Appendix. 匆 an abbreviation of 囧, above 40 D, is found in 忽 ts'ung<sup>1</sup> for 慰.

匆 忽 葱

Hence 葱 ts'ung<sup>1</sup> onion.

## LESSON 41

The seven series of this Lesson are devoted to seven characters, distinct in the ancient writing, analogous or identical in the modern writing, viz: 1. 丙 ping<sup>3</sup>. — 2. 丙 tien<sup>1</sup>. — 3. 丙 hsia<sup>4</sup>. — 4, 5, 6 丙 hsi<sup>1</sup>, t'iao<sup>2</sup>, yao<sup>1</sup>. — 7. 丙 yu<sup>3</sup>.

First series: 丙 ping<sup>3</sup>.

A 丙 丙

Ping<sup>3</sup>. Fire, calamity. The fire 火 under a 丙 roof, in a house. The more recent form represents the flames rising up and — spreading over the roof; 災也。古文, 从 火 燒 丙。會意。今 丙, 火 炎 上。 — Phonetic series 150 It forms

更 更

K'eng<sup>1</sup>. To change, to improve; 改也。易也。从 支, 从 丙, 丙 亦 聲, Intervention of the 支 armed hand (L. 43 D) in a 丙 fire, in an unhappy situation;

change, amendment. Note the contraction of the modern character, and the compound 更 sui<sup>1</sup>, to return to 生 life. K'ang-hsi erroneously classified 更 under 日, the 73th. radical. — Phonetic series 283. It forms

便 𠂔

Pien<sup>4</sup>. Pien<sup>2</sup> A man 人 who settles 更 his affairs well; advantage, convenience, ease: 安也。人有不便,更之。从人,从更,會意。 — Phonetic series 474.

Second series: 𠂔 tien<sup>4</sup>.

B 𠂔 𠂔

Tien<sup>4</sup>. Chin. A primitive. The second ancient character is considered as an abbreviation of the first, which was explained in the L. 17 I. In composition, 𠂔 is often used for 肉 (L. 17 G), dried meat. It forms the phonetic compound

茜

Ch'ien<sup>4</sup>. *Rubia cordifolia*, a climbing plant with large ovate leaves, used in dyeing.

𠂔

Hsü<sup>4</sup>. A 人 man who eats or offers 𠂔 (for 肉) dried meat. It forms

宿 𠂔

Hsü<sup>4</sup>. Hsiu<sup>3</sup>. A roof 宀 under which a traveller stops, to spend the night; 𠂔 means, either that he eats the dried meat he brought with him, or rather that he gives the dried meat to pay his host. Constellations, the celestial inns. The scribes write 百 for 𠂔; it is a licence. — Phonetic series 613.

彌  
彌  
彌

Pi<sup>4</sup>. Aid, helper, lieutenant, 輔也。重也。从重弓,从𠂔。會意。Two 弓 bows, strung on a bamboo with 𠂔 leather-strongs, to prevent deformation; 𠂔者,竹上皮的也。The idea of helper, of minister, comes from the fact that, in ancient times, bows, like swords, were paired, not single. See L. 87 B.

Third series: 𠂔 hsia<sup>4</sup>

C 𠂔 𠂔

Hsia<sup>4</sup>. A kind of stopper, of cover; 覆也。指事。A primitive, often engraved 𠂔. — It is the 116th radical of a few common character. It forms

賈  
覆

Chia<sup>3</sup>. Ku<sup>3</sup>. To buy. To 𠂔 cover an object by its value in 貝 eowries (L. 161), to pay its value.

Fu<sup>2</sup>. To cover. See L. 75 1.

Fourth series: 西 hsi<sup>1</sup>.

D

西

**Hsi<sup>1</sup>.** A primitive not to be confounded with the preceding, under which K'ang-hsi wrongly classed it. Image of a bird sitting on its nest; note the successive contractions; 鳥在巢上。像形。Chuan-chu, the West, for the birds go to roost when the sun is setting; 日在西方, 而鳥棲。故因以爲東西之西。It forms

酉

**Jǐng<sup>1</sup>.** Cry and flight of a bird caught on its nest; 鷺聲也。It is now written 酒. See L. 19 A, where this character was fully explained.

堊

**Yin<sup>1</sup>.** To destroy, to wall, to dam in; 塞也。从土。从西, 會意。See 土 L. 81. It is now written 堊. The primitive idea was probably that of mud nests built by certain birds, v.g. such as the swallows. — Phonetic series 499.

鹵

**Lu<sup>3</sup>.** The rock salt, that was first used by the Chinese, and that comes from the West, says the Glose. Hence the composition: 西 hsi<sup>1</sup>, West, in its ancient form, and four grains of salt; 西方鹹地也。从古文西, 四、像。鹽形。— It is the 197th radical. It forms the compounds

鹽

**Yen<sup>2</sup>.** Salt obtained by evaporation of the sea-water; 天生曰鹵, 人作曰鹽。煮海水謂之鹽。Ancient form 鹵 salt and the 甪 basin (L. 157 A) used to prepare it. Compare 監 L. 82 F.

鹼

**Chien<sup>3</sup>.** Impure carbonate of soda.

鹹

**Hsien<sup>2</sup>.** Salted.

覃

**T'an<sup>2</sup>.** Pickled. See L. 75 G.



Fifth series: 酉 tiao<sup>2</sup>, contraction of 𣎵.

E 𣎵 𣎵  
𣎵

Tiao<sup>2</sup>. Fruits hanging from plants or trees, in ears or in bunches; 草木實垂，像形。A primitive. On the top 卜 the pedicle, at the bottom the ear or the bunch. The ancient form was thrice repeated, to mean the multitude of fruits. Not to be confounded with 𣎵 a singular form of 酉 yu<sup>3</sup> (L. 41 G). K'ang-hsi wrongly classified this character under 卜, the 25th radical. In composition, in the modern forms, 𣎵 is written 酉, v.g.

栗 栗  
栗 栗

Li<sup>4</sup>. Chestnut-tree; 从木，其實下垂。See 木 L. 419. — Phonetic series 550.

Su<sup>4</sup>. Ears, grains of corn; 从米，穀實也。See 米 L. 422.

Sixth series: 酉 yao<sup>4</sup>, contraction of 酉.

F 酉 酉 要 票 畧 See L. 50, N, O, P.

Seventh series: 酉 yu<sup>3</sup>.

G 酉 酉

Yu<sup>3</sup>. A primitive. It represents an ancient vase, a kind of amphora, used for making or keeping the fermented liquors. By extension, fermented liquor, now 酒 chiu<sup>3</sup>. 像。釀器形，中有實。There are chia chieh of different kinds. — It is the 164th radical of characters relating to liquors. It forms

酋

Yu<sup>2</sup> or shu<sup>2</sup>. To offer up 酉 libations, in the old way, on a straw bundle 屮; 禮祭束茅加於牀圭而漚鬯酒，是爲酋像，神飲之也。从酉，从屮。按酒漚屮下，會意。See page 362.

酋 酉

Chiu<sup>4</sup>. Liquor 酉 obtained when the fermentation is over, when the dregs are entirely 八 separated (L. 18A); spirits that have settled; 从酉，从八，會意。熟酒也。— Phonetic series 432. It forms

尊 酉

Tsun<sup>4</sup>. To offer with 𠂔 both hands, the 酋 wine, to the manes. By extension, to honour, high, noble. See L. 46 E. The scribes replaced 𠂔 by 寸。— Phonetic series 743.

奠 奠

**Tien<sup>1</sup>.** Spirits 曾 for the libations, placed upon a small table 兀 (L. 29 K); to offer libations. The scribes often contracted 兀 into 大. It forms the compound

鄭 鄭

**Chêng<sup>1</sup>.** Name of a 邑 city.

## LESSON 42.

About the two primitives 四 ssü<sup>4</sup> and 匹 chiung<sup>3</sup>.

**First series:** 四 ssü<sup>4</sup>.

A 四 四

**Ssü<sup>4</sup>.** Four. Numerical sign. Even number, which is easily divided into two halves. The old form graphically represents the division of 四 into two halves. — Phonetic series 1 0.

六 六

**Lü<sup>4</sup>.** Six. The even number, also easily divisible, that comes after four. 四 marked with a dot. Note that in the other simple even numbers, the divisibility is also indicated; 二 two; 八 eight.

匹 匹

**Pi<sup>3</sup>.** Half of a whole. The whole is represented by 四. A little more than the half of 四 was kept, so that the character is still recognisable: 分四爲二也。一夫也。偶也。That which, being joined with its like, forms a pair, a match. See the compound 甚 L. 73 B.

**Second series:** 匹 chiung<sup>3</sup>.



B 匹 匹

**Chiung<sup>3</sup>.** A window; 窗牖, 像形. By extension, light; 明也。光也. Compare 囧 L. 40 D, and 酉 L. 41 G. The modern form is to be distinguished from 商 L. 15 C. It forms the compounds

茵

**Mêng<sup>2</sup>.** A liliaceous plant, *Fritillaria Thunbergii*. A phonetic complex.

C

**Ming**<sup>2</sup>. Brightness, to illustrate. The 月 moon shining through the 囧 window; 照也。从月。从囧。會意。Li-ssü read 日 instead of 囧; hence 明。日 sun and 月 moon, light. — Phonetic series 384. It forms




**Mèng**<sup>2</sup>. Note in the first place that the radical is not 皿, as the modern character might induce one to believe; it is 血 blood; 从血。从明。明亦聲。歃血誓也。To clear up 明 an obscure affair, by swearing, in the old way, upon a vessel full of 血 blood.




**Mèng**<sup>2</sup>. To bud, to germinate, to open, to appear in the light; 艸芽也。从艸。从明。明亦聲。See L 78 B.

## LESSON 43

The eight following Lessons, 43 to 50, treat about the character representing the human hand. Among the modifications introduced in the modern writing, there were none more deplorable, than the replacing of those very expressive characters, by unrecognisable abbreviations.

In the old writing, the hand is represented in six different ways:



The right hand  
in profile. L. 43 seq.



The right hand  
prone. L. 49.



The left hand  
in profile. L. 46



Both hands  
raised. L. 47.



The hand  
facing. L. 48.



Both hands  
hanging L. 50.

**A** **Note.** The use of a compound, instead of the primitive, is frequent in these series, in order to make easier the distinction between the numerous derivatives from *hand*. See p. 16, note 1.

## First series: 又.

B 又 𠂇

**Yu<sup>4</sup>.** The right hand. The Glose explains that the fingers are reduced to three, for the sake of simplification; 右手也。像形。三指者。It is found in a great number of compounds. — It is the 29th radical.

C 支 𠂇

**Chih<sup>1</sup>.** Bough, branch. The right hand holding a bough. The old form represents the hand separating the bough from the stem; 去竹之枝也。从 𠂇 持半竹。會意。— It is the 65th radical. — Phonetic series 45.

D 支 攴 攴 攴

**P'u<sup>1</sup>.** To tap; 小擊也。从 𠂇 持 卜。會意。The right hand holding a rod. Compare 父 L. 43 G. The engravers invented the modern form 攴. — It is the 66th radical of characters relating to strokes and motions. Note the two following compounds

牧 犛

**Mu<sup>1</sup>.** Shepherd, to feed. The man who 支 superintends, has oversight of 牛 cattle; 从 支, 从 牛。會意。

教 敎

**Chiao<sup>1</sup>.** To teach. The master armed with a 支 rod, 攴 acting upon his 子 disciple. See L.

89 H. 从 攴, 从 孝。上所施 下所效也。

E 反 𠂇

**Fan<sup>3</sup>.** To turn over, inversion. The motion 𠂇 of the 𠂇 hand turning over; 反手也。覆也。从 𠂇, 从 𠂇 像。形 𠂇。— Phonetic series 55.

F 及 𠂇

**Chi<sup>1</sup>.** To reach, to seize. A hand 𠂇 seizing a 人 man; 从 𠂇, 从 人。會意。See L. 19 D. — Phonetic series 40.

G 父 𠂇 𠂇

**Fu<sup>1</sup>.** Father, considered as the chief and instructor of his family. Composed of 𠂇 hand and 丨 a stick; 家長率教者。从 𠂇 舉杖。指事。Compare 教 L. 43 D. — It is the 88th radical. Phonetic series 60

H 皮 𠬞

P'i<sup>2</sup>. To flay; skin. The hand 𠬞 that flays; 剝取獸革者,謂之皮。The left stroke represents the skin; the stroke above the 𠬞 hand may represent the knife. These two strokes are a special primitive. — It is the 107th radical of characters relating to skins. Phonetic series 149. It forms

I 段 𠬞

Chia<sup>3</sup>. False, borrowed; 从二皮,會意。To have two 皮 skins, a double skin, a borrowed skin over one's true skin. The modern character reproduces the ancient one. — Phonetic series 427.

J 𠬞 𠬞

Nan<sup>3</sup>, nien<sup>3</sup>. Thin skin. It is an abbreviation of 皮. Not to be confounded with 𠬞 fo<sup>3</sup>, L. 55 C. It forms 赧 nan<sup>3</sup>, to blush. Turning 赤 red of the thin skin that covers the cheeks.

### Second series:

K In the modern writing, the stroke 丿 of 𠬞 is suppressed, when it coincides with a stroke in the same direction, coming down from the top of the character. In this case, there remains but ㇏ from 𠬞. In the ancient writing, these characters are made like those of the first series.

L 丈 𠬞

Chang<sup>4</sup>. A line of ten spans (See 尺 L. 32 F). A 𠬞 hand and 十 ten; 十尺也。从又持十,會意。 — Phonetic series 13.

M 史 𠬞

Shih<sup>3</sup>. Annalist, scribe, literate. A hand 𠬞 grasping the fountain-pen (page 7); 記事者也。从𠬞持中,會意。It forms

N 吏 𠬞

Li<sup>4</sup>. Those among the 史 literati, who were 上 (L. 2 G) set over the instruction and administration of the people; 从一、从史,會意。从一猶从上也。吏者,民之師也。 — See 事 L. 44 H.

O 决 𠬞

Chüeh<sup>2</sup>. To divide, to partake; 分也。从𠬞,中像,決形, A hand holding one half of a bilateral 中 object, which was divided into two halves. K'ang-hsi wrongly classified this character under 大, the 37th radical. — Phonetic series 53.

## Third series: Multiples of 𠂇

P 友 𠂇

**Yu<sup>3</sup>.** Friend, friendship. The character represents the right hands of two friends, acting in the same direction; for, says the Glose, true friends are those who cooperate; 同志爲友, 从二 𠂇, 會意. Compare L. 46 C.

Q 𠂇 𠂇

**Jao<sup>2</sup>.** Three hands 𠂇 picking herbs; to gather; 擇菜也. It is an ancient form of 若 L. 46 G. The hand represented thrice signifies *activity*. It forms

桑 𠂇

**Sang<sup>1</sup>.** The mulberry, the 木 tree, the leaves of which are plucked to feed the silkworms;

从 𠂇, 从 木, 會意. — Phonetic series 558.

R 𠂇 𠂇

**Cho<sup>1</sup>.** To sew; 綴聯也. 像形. This character has nothing in common with 又 the hand. It is a primitive that represents the stitches encroaching upon one another. Compare 宁 (L. 57 B). — Phonetic series 341.

## LESSON 44.

**A** In this Lesson, we shall examine some characters in which the hand 𠂇 kept almost its ancient form 𠂇 in the modern writing. The ancient forms of these characters resemble those of the last Lesson. Do not confound the hand 𠂇, with the 58th radical 𠂇.

B 丑 𠂇

**Ch'ou<sup>3</sup>.** A 𠂇 hand 𠂇 bound. To bind, to tie up; 从 𠂇 而 𠂇 之, 指事. Chia-chieh, a cyclical character. Sometimes, in composition, it means the hand (L. 43 A). — Phonetic series 50. It forms.

羞 𠂇

**Hsiu<sup>1</sup>.** To be forced to offer 丑 a sheep 羊 in expiation, as a reparation for wrong. Hence, to feel ashamed, to blush.

C 尹 𠂇

**Yin<sup>3</sup>.** A magistrate, to govern. A hand 𠂇 that exerts 𠂇 authority; 治也. 从 𠂇 像, 𠂇 握事者也, 指事. It forms 伊 <sup>i</sup>, a proper name; and

君 𠂇

**Chün<sup>1</sup>.** A prince; 从 尹, 从 口, 會意. 尹 出令, 治民者也. See, p. 9, for the story and

the interpretation of this character. — Phonetic series 267. But 倉 ts'ang<sup>1</sup> is not derived from 君. See L. 26 M, under 食.

D 𠂇 𠂇

Nieh<sup>1</sup>. A hand 𠂇 writing upon — a surface. In the ancient form, 𠂇 hand 𠂇 writing upon a 𠂇 tablet, whose top only is figured.

𠂇 𠂇

Yü<sup>1</sup>. A more explicit form. Hand writing — a line on a tablet. The line is horizontal, because it was impossible to trace a vertical one (p. 18, 8). The modern writing-brush is written 筆, because its handle is made of 竹 bamboo. — It is the 129th radical. See its important derivatives, L. 169.

E 𠂇 𠂇

Tai<sup>1</sup>. To reach, to seize, to hold. A hand 𠂇 that seizes a tail 尾; when running, one seizes from behind; 从 𠂇, 从 尾 省, 會 意, 𠂇 持 尾 者, 從 後 及 之 也。For 尾 contracted, see L. 100. Compare 求 ch'iu<sup>2</sup>, L. 45 K. See also (L. 102 B) 康 k'ang<sup>1</sup>, that has nothing in common with 𠂇. — It is the 171th radical.

F 𠂇 𠂇

Chieh<sup>2</sup>. Result, success. The hand 𠂇 having reached its 止 end, 止 ceases from acting. See 止 L. 112, and 止 L. 78. — Phonetic series 330 It forms

G 妻 妻

Ch'i<sup>1</sup>. Wife. — This form is a relatively modern one; 女 (L. 67) a woman who 𠂇 holds 止 a broom or a duster. For, says the Glose, the woman must take care of the household. Compare 婦 (below K). — A more ancient form gives: 女 daughter, and 𠂇 price (L. 111 B). The price paid to the parents, for their daughter, by the husband. — Phonetic series 326.

H 事 事

Shih<sup>1</sup>. To serve. Chia-chieh any affair. Hand 𠂇 acting 止 with 中 fidelity, is a false interpretation. This character has nothing to do with 史 L. 43 M. It represents the hand of a son inviting the soul of his ancestor. See page 370.

I 秉 秉

**Ping**<sup>3</sup>. Sheaf of grain 禾 held by a 扌 hand, to bind in sheaves, to hold; 禾 東也从扌持禾, 會意。

兼 兼

**Chien**<sup>4</sup>. A hand 扌 that binds up into sheaves two (several) 禾 stalks of grain. By extension, to join several together, a whole. Note the contraction of the two 禾 in the modern form. — Phonetic series 519.

J 彗 彗

**Hui**<sup>4</sup>. A broom, bundle of branches 彗 held in a 扌; 从扌持彗, 會意。See L. 97 B. K'ang-hsi wrongly classified this character under 彗 the 58th radical. — Phonetic series 617. It forms

雪 雪

**Hsueh**<sup>3</sup>. Snow; 雨 rain solidified, that may be 彗 swept away; 凝雨也。从雨, 从彗, 會意。雨而可掃者, 雪也。今字作雪, The scribes contracted 彗 into 彗.

K 帚 帚

**Chou**<sup>3</sup>. A duster, made with a cloth, fixed by the middle to a handle. Invented in the 21th Century B. C., according to the Glose, it is still used in our days. A 扌 hand, the 丨 handle, and a double-cloth 巾 hanging. Compare the bottom of 帶 L. 24 Q. — Phonetic series 343. It forms

婦

**Fu**<sup>4</sup>. A married woman, wife; 从女持帚灑婦也, 會意。A woman 女 with a 帚 duster, indicating

her household duties. The ancients, says the Glose, gave to this character the sound of fu, to remind the wife that she must be 服 fu, obedient to her husband. Compare 妻 ch'i<sup>4</sup>, above G.

婦 歸

**Kui**<sup>4</sup>. The arrival 止 of the bride at her husband's house, where she will stay as a wife 婦 (婦 contracted);

女嫁也。从止, 从婦省, 會意。Later on 自 was added as a phonetic. **Chuan-chu**, to belong to, to depend upon; the married woman belonging to a new family, being submitted to a new authority.

L 受 受

**Chin**<sup>4</sup>. To dust. A 扌 hand holding a 帚 duster (above K) Pleonastic composition (two 扌). The scribes invented the modern form. — Phonetic series

261. The compound 婦 chin<sup>4</sup>, to encroach upon the neighbour's ground, is explained thus: to act gradually and discretely, as with a 帚 dusting-brush, thus gaining on 己 one's neighbour's ground; 漸進也。若婦之進。



## LESSON 45.

A About five derivatives from 寸, that are of a special interest, on account of the series derived from them. These are: 寸 义 义 光 求.

First series. 寸.

B 寸 𠂔

**Ts un<sup>1</sup>.** The Chinese inch. The dot represents the place on the wrist where the pulse is felt, which place is an inch distant from the hand; hence the meaning *inch*; 从 𠂔, 一指事, 人手卻一寸動脈, 謂之寸口。By extension, measure, rule. In composition, 寸 is often written instead of 𠂔; see L. 43 A. — It is the 41th radical. Phonetic series 32. It forms

C 付 𠂔

**Fu<sup>1</sup>.** To give. A hand 寸 that gives up some object to a 人 man: 从寸持物對人。會意。— Phonetic series 420. It forms

府 府

**Fu<sup>3</sup>** Building 𠂔 where the records, the title-deeds of 付 donations, the diplomas, were kept; 文書藏也。By extension, tribunal, palace. — Phonetic series 355.

D 守 𠂔

**Shou<sup>3</sup>.** A mandarin, a prefect; the man who, in his 𠂔 tribunal, applies the 寸 law: 从 宀, 从寸, 會意。宀宮也, 寸法度也。By extension, to observe, to keep. — Phonetic series 237.

E 尋 尋

**Té<sup>2</sup>.** To acquire, to obtain; 取也, 从見, 从寸, 會意。寸手也。To lay one's hand 寸 on the thing one had in view 見。The compound 得 is now used instead. — Phonetic series 397. Sometimes 尋 is used as an abbreviation of 疑, e.g. 碍 for 礙 *nai<sup>4</sup>*; it is a licence. Note the contraction of the modern character.

F 尋 尋

**Hsün<sup>2</sup>.** To wind, to unravel threads 𠂔 with 𠂔 寸 the hands and the 𠂔; the latter probably representing an instrument used for the winding. 从 𠂔, 寸, 𠂔, 𠂔, 會意。𠂔亂也。𠂔寸分理之。The old character represented the unravelling of threads by two hands 𠂔 holding combs. By extension, to examine, to investi-

gate (the winding requires attention); length, duration (as of a thread wound). The character was altered by the scribes. There are different **chia-chieh**. — Phonetic series 686.

G

肘

**Chou<sup>3</sup>**. The fore-arm, the elbow; 从肉、从寸、會意。The fleshy 月 part above the 寸 wrist.

紂

**Chou<sup>4</sup>**. The crupper of a saddle; 馬 緼 也。The preceding contracted, is supposed to be the phonetic. Now 鞫.

討

**T'ao<sup>3</sup>**. To rule 寸 by one's 言 words; to chide 治也。从言、从寸、會意。寸、法度也。

### Second series: 又

H

又

𠂇

𠂇

**Ch'a<sup>1</sup>**. To cross, to interlace. The ancient character represented the two hands interlaced. In the modern character, the left hand is represented by 一。手指相錯也。从 𠂇 像。按 一 者 指 事。By extension, gearings, toothed wheels, etc. — Phonetic series 12.

### Third series.: 又

I

又

𠂇

**Chao<sup>3</sup>**. Claws; 手足甲也。Hand or paw with points; 从 𠂇 像形。按 二 者 指 事。It forms

蚤

蚤

**Tsao<sup>2</sup>**. Flea. The insect 虫 that 又 irritates men, says the Glose. — Phonetic series 576.

### Fourth series: 朮

J

朮

朮

朮

朮

朮

**Shu<sup>2</sup>**. A glutinous grain, rice or millet; 稻稷之黏者也。The idea of glutinousness is represented by the hand 𠂇, that separates three agglutinated grains. The ancient character represented the plant. — Phonetic series 158. It forms

**Sha<sup>1</sup>**. To decapitate; 戮也。从 朮、从 乂。會意。The cutting 乂 (39 B) of the ear, upon a stalk of 朮 rice, sorghum or millet. The ancient forms represent: on the top, the hand after the cutting; at the bottom, the stalk beheaded. To behead a man is now said 殺 sha<sup>1</sup>, 殳 (L. 22 D) representing the sword's stroke.

𣎵 𣎵

Note that the modern scribes, leaving off the dot on the top of 𣎵, write 殺 刹 etc., which gives the phonetic 6 strokes, instead of 7, and makes one mistake 𣎵 for 木 (L. 119). It is a licence. K'ang-hsi numbered 6 strokes in 刹, 7 in 殺, then 6 again in 鐵, etc. It is an inconsistency.

Fifth, series: 求.

K 求 𣎵

Ch'iu<sup>2</sup>. To search for, to ask, to implore. According to the Glose, the primitive composition and meaning of this character would be like those of 求 (L. 44 E); 从 𣎵 从 尾 省。會 意。於 求 同 意; to seize, or to hold 𣎵 by the tail 尾 contracted (L. 100 B). The meaning, to beg, to pray, would come from 求 牛 sacrifice of a bull for impetration, as under the 周 Chow Dynasty. Perhaps, in this sacrifice, the offerer held by its tail the offered bull. — It seems rather that the primitive sense was 𣎵, to offer 𣎵 hairs (L. 100) of the victim, with prayers, as was done in the ancient sacrifices. K'ang-hi wrongly classified 求 under 水 water. — Phonetic series 263.

LESSON 46.

A The first Series of this Lesson treats about the left hand 𠂇. In the modern writing, on the top of the compounds, it becomes 𠂇; at the bottom, it becomes 十, etc. It is never written 𠂇 (See LL. 44 and 135 H).

The second Series treats about some compounds, in which the right hand 𠂇 placed on the top, became also 𠂇 in the modern writing. In their ancient form, those compounds are made just like those given in the LL. 43, 44, 45.

First series: 𠂇 for 𠂇.

B 𠂇 𠂇

Tso<sup>3</sup>. The left hand; 左手也。像形。Was soon replaced by

左 左

Tso<sup>3</sup>. Properly, the help 工 given by the left hand to the right, its action; 从 𠂇、工。會 意。𠂇 手 所以 助 𠂇 手 者 也。

C

𠂔  
差  
𠂔

**Ch'ai.** Variance, and consequently, aberration, failure. Two hands opposite. While the left hand is acting, offering some object, the right one does not move, does not receive, remains hanging. Compare 43 P, 47 B, 47 Y, 50 A, etc. The tracing of the hanging right hand being too difficult with the modern writing-brush, the composition of this character was modified as follows; 𠂔 left hand, making 二 two *with the right one*, not agreeing with it, forsaken by the right that 𠂔 (L 18 E) remains hanging, instead of helping the left; 从 𠂔. 从 二. 从 𠂔. 會意. 不相助也. Finally, a foolish scribe wrote 工 instead of 二, and Li-ssü adopted. Conclusion: 差 has nothing in common, either with 左, or with 羊 (L. 103). — Phonetic series 506.

D

陸 陸

**To<sup>1</sup>.** To build a 𠂔 (L. 86) line of contravallation, terraces, to besiege a fortified town, according to the Chinese ways; 左 represents the action of the besiegers; *twice repeated*, means their great number; *left*, means that their action is the inverse, the contrary to the action of the besieged; 敗城也. By extension, to destroy. It forms

隋 隋  
育 育  
道 道

**To<sup>1</sup>. Sui<sup>2</sup>.** Meat cut up. 裂肉也. One of the two 左 was replaced by the radical 月 (L. 65). It forms, contracted into 育 in the modern writing, the phonetic series 480. The phonetic complex 道 sui<sup>2</sup>, to follow, 從也. 从 辵. 隋省聲. forms the phonetic series 759.

E

卑 卑

**Pi<sup>1</sup>.** Ordinary, vulgar. This meaning is **chuan-chu** from the primitive meaning; 从 𠂔. 从 甲. 酒器像形 𠂔 持之. 卽 榘之古文. This character represents an ancient drinking vase provided with a handle on the left side (a primitive distinct from 甲 (L. 152), and which was held with 𠂔 the left hand. How came this character to mean common, vulgar? There were, says the Glose, two wine vessels, the 尊 tsun<sup>1</sup> and the 卑 pi<sup>1</sup>. The tsun<sup>1</sup> was used for the sacrifices, the pi<sup>1</sup> was used every day. Later on, the two characters were taken in the abstract sense for *noble* and *vulgar*, and the vases were written 樽 tsun<sup>1</sup> and 榘 pi<sup>1</sup>; 尊禮器. 故爲貴. 卑者. 常用之器. 故爲賤. 轉而爲人貴賤之稱 — Phonetic series 388.

Second series: 扌 for 扌.

G 右 司

Yu<sup>4</sup>. It means now, the right hand (*chia-chieh* for 又 L. 43 B), the right side. The primitive meaning was, to 扌 put in the 口 mouth; to help the mouth, as the Glose says; which is a proof that the ancient Chinese used the right hand to eat; 从 扌, 从 口, 會意。手口相助也。Hence, to help. Compare L. 46 B. — Phonetic series 172.

若 𠂔

Jao<sup>2</sup>. Primitive sense, 扌 to pick, 𠂔 eatable herbs, in order to 口 eat them; 擇菜也。Compare L. 43 Q. — Jao<sup>2</sup> is now (*chia-chieh*) an important conjunction, if, as, etc. See the compound 匪 L. 10 D. Phonetic series 454.

H 有 𠂔

Yu<sup>3</sup>. Primitive meaning: the phases of<sup>1</sup> the moon 月, its monthly darkening, as if a hand covered it; 从 扌, 从 月, 一有, 一亡。Or, according to others, eclipse of the moon, the interpretation being the same. The following interpretation: eclipse of the sun, the 月 moon placing the 扌 hand before it, 日食, 按掩日者, 月也, is rejected by the commentators. — Yu<sup>3</sup> means now (*chia-chieh*) to be, to have. — Phonetic series 250.

I 灰 𠂔

Hui<sup>1</sup>. Ashes, 火 fire that can be 扌 handled; or perhaps that which remains of the 火 fire that was 扌 covered, smothered; 死火也。从火, 从 扌, 會意。 — Phonetic series 210.

J 扌 𠂔

Kung<sup>2</sup>. The arm; 从 扌, 从 扌。See L. 38 H. — Phonetic series 69.

K 布 𠂔

Pu<sup>4</sup>. Linen, cloth. In this character, 扌 is not 扌, but 父 fu (L. 43 G) contracted, phonetic. See L. 35 G. — Phonetic series 152.

## LESSON 47.

A About 𠂔 the two hands. The simplification of this character, in the modern writing, made many compounds quite unintelligible. See the examples given below, and you may verify the remark. Any signs are good to replace 𠂔; 𠂔, 大, 八, 六, 寸, etc.

B 𠂔 𠂔

Kung<sup>3</sup>. The two hands joined and held up, as when presenting a thing: 从 𠂔, 从 𠂔, 會意. 𠂔者, 兩手捧物. It is the 55th radical.

## First series.

C 尊 尊

Tsun<sup>1</sup>. To offer a wine vessel that was held with both hands; 酒器也. 从 尊, 𠂔 以奉之, 會意. The scribes changed 𠂔 into 寸. See, L. 40 E, the origin of the modern *chuan-chu*, noble, high, eminent. — Phonetic series 713.

D 兵 兵

Ping<sup>1</sup>. Arms, soldiers; 从 𠂔 持 斤, 會意. Two hands brandishing an axe (L. 128).

E 戒 戒

Chieh<sup>1</sup>. To daunt, to forbid with threats; 从 𠂔 持 戈, 會意. Two hands holding a halberd (L. 71) — Phonetic series 258.

F 弄 弄

Lung<sup>4</sup>, neng<sup>4</sup>. Two hands 𠂔 playing with a 王 jade ball (L. 83); 玩也. 从 𠂔 持 玉, 會意. To handle, to make. — Phonetic series 290.

算 算

Hsüan<sup>1</sup>. To calculate. It has nothing in common with lung<sup>4</sup>. It is a different writing of 算, below G, the representation of the abacus being 王 instead of 目.

G 具 具

Chü<sup>1</sup>. To heap up, to hoard up, to prepare. The 貝 is contracted into 目. Two hands 𠂔 heaping up 貝 cowries (L. 161), the money of the ancients; 古以貝爲貨. 如後世之用泉刀. — Phonetic series 347.

算 算

Hsüan<sup>1</sup>. To calculate, to plan. It has nothing in common with chü<sup>1</sup>: 數也. 从 𠂔, 从 目, 从 𠂔, 會意. Two hands 𠂔 manipulating the Chinese abacus 目 (a primitive) made of 𠂔 bamboo. Compare above F. — Phonetic series 780, the radical being placed at the bottom, 算 etc.

H 弁 𡗗  
卞

**Pien<sup>1</sup>.** Hat; 冠也。从卂, 从人, 像形。On the top, the hat, a primitive form. At the bottom, two hands, the ritual requiring both hands to be used in covering or uncovering oneself. The form 卞 is a modern contraction. — Phonetic series 78.

I 弁 𡗗  
𡗗

**Yen<sup>3</sup>.** To cover, 蓋也。To join 合 the 卂 hands, in order to cover something; 从卂 从合, 會意。— Phonetic series 496.

### Second series.

In the modern writing, the hands 卂 are often mixed up with the object which they hold. Among these compounds, that are now unrecognisable, some are very important. The two following, J and K, are to be carefully distinguished.

J 𡗗 𡗗

**Chêng<sup>4</sup>.** Fire 火 that can be 卂 handled, embers, live coal, lit. grain of fire; 火種也。从火, 从卂, 會意。Compare 灰, L. 46 I. It forms

𡗗 𡗗

**Chêng<sup>4</sup>.** To caulk the seams of a boat (月 for 舟 L. 66); or rather, to 卂 curve with 火 fire planks to build 舟 a hull. — Phonetic series 511, in which the radical is inserted at the bottom of 𡗗, 𡗗, etc. — From the year B. C. 221, 𡗗 was used (*chia-chieh*) to write the personal pronoun *chên* by which the Emperor designated himself.

K 𡗗 𡗗

**Chüan<sup>4</sup>.** To pick and sort 采 (L. 123) with the 卂 hands, to choose the best. The top is not 米 (L. 122). — Phonetic series 191, in which the radical is placed at the bottom, 𡗗, 𡗗, etc. Note the derivative

𡗗 𡗗

**Chüan<sup>4</sup>.** A deed sealed (𡗗 L. 55 B), a roll, a scroll, a section or division of a work; 𡗗 is phonetic. — Phonetic series 350.

## Third series:

This is another series formed by the 𢇛 hands mixed up with the object which they hold. Though the object is not the same in the ancient characters, the modern contraction 夫 is the same. The radical is at the bottom.

L 奉 𢇛

Fèng<sup>1</sup>. To hold up (or to receive) respectfully in both hands, as required by the ritual; 獻也。承也。从 𢇛, 从 手, 从 丰, 會意。Note that 手 at the bottom, has only two transversal strokes, as in the ancient character (L. 48). 手 says the Glose, represents the action of presenting 丰 something, while the two hands 𢇛 represent the ritual reverence. — Phonetic series 354.

M 奏 𢇛

Tsou<sup>4</sup>. To inform, a memorandum. To present one's self 奉 (L. 60 F) before a superior, and to offer 𢇛 to him 𠂔 one's advice; 會意。The 𠂔 (L. 78 A) is symbolic, 上進之意。 — Phonetic series 482.

N 春 𢇛

Ch'ung<sup>1</sup>. To bark the grain by pounding it, 擣粟也。Two hands 𢇛 that raise up the 午 pestle (L. 130), above the 臼 mortar (L. 139); 會意。According to the Glose, the guilty women were condemned to this hard work. Not to be confounded with 春, below P. — Phonetic series 606. The composition of the next is analogous.

秦 𢇛

Ch'in<sup>2</sup>. A kind of 禾 rice, cultivated in the Wei valley; then the name of this valley, and lastly of the Ch'in Dynasty. The character represents the barking of this rice. — Phonetic series 522.

O 泰 𢇛


Tai<sup>4</sup>. A 人 man, who 𢇛 struggles, in 水 water; flooded river, inundation. Hence the derived notion, vast, wide-spreading. The modern character is a strange contraction.

P 春 𢇛



Ch'un<sup>1</sup>. Spring. Here the modern 夫 has a quite different meaning from that of the preceding characters. Outburst 𠂔 of the plants 卿, under the influence of the sun 日, at the beginning of the year. See L. 79 A. — Phonetic series 436.





## Fourth series. Other modern contractions of 𢇛.



Q  **Kung**<sup>4</sup> Generally, all, altogether. Action in common 同也, symbolised, in the old character, by four hands joined together, and in the more recent form, by twenty 廿 pairs of 𢇛 hands: 从廿, 从𢇛. 會意. See 卷 L. 74 C. — Phonetic series 225.



Note: 殿 L. 22 D. has nothing in common with 共. The same may be said of the two following characters, R and S.

R   **Yi**<sup>4</sup> To disagree, discord, variance, difference, heterodox. Two hands 𢇛, thrust aside 由 the earnest money, from the 元 small table, upon which it was laid down; the parties do not want to conclude, they disagree. Compare: 異 the agreement, L. 40 C. — Phonetic series 620.

S   **Pao**<sup>4</sup> Insolation, exposure to the sun; 𢇛 to spread out the grain 米, when the sun 日 is risen 出. By extension, any intense, violent action or influence. — Phonetic series 809.

## Fifth series. Other modern contractions of 𢇛.

T   **Sai**<sup>1</sup> To wall in, to block up, to shut up. An empty place 宀 is filled with 工 bricks, or other materials, that are introduced by the 𢇛 hands. It is now written 塞. — Phonetic series 530. The top of the compounds, which now resembles the top of the derivatives from 塞 (below U), was different from them in the old writing.

U   **Han**<sup>2</sup> Cold; 凍也. 从人在宀下, 以𦰇薦覆之. 下有 冫, 會意. A poor man 人, who tries to protect himself from 冫 frost (L. 47 A), in his 宀 shelter, by burying himself in 𦰇 straw. — Phonetic series 530, in which the top is the same as in the derivatives from sai<sup>1</sup> (above T); 冫 gives room to the radical, v.g.

**Ch'ien**<sup>5</sup>. To go lame; 从足, 寒省聲.

Sixth series. Other modern contractions of 𠂔.

V 丞 𠂔

Ch'êng<sup>2</sup>. To aid, to second; a deputy, a minister 翼也。Two hands 𠂔 holding a 𠂔, the official sceptre, to mean the minister (See L. 55 A, B). A 山 mountain represents the prince who is assisted; for, says the Glose, mountain means *eminence, dignity*. In the modern character, 山 flattened was changed into 一. It forms the phonetic compound

𠂔 𠂔

Ch'êng<sup>1</sup>. To steam, to boil; 从火, 丞聲。— Phonetic series 510. Note also

𠂔 or 𠂔

Chin<sup>3</sup>. The symbolical wedding cup, two halves of a same gourd.

W 承 𠂔

Ch'êng<sup>2</sup>. To present, 奉也。从 𠂔, 𠂔, 手, 會意。See 奉 (above L), the composition and meaning of which are nearly identical; instead of 丰, there is 𠂔, representing any object whatever.

Seventh series: In the two following characters, 𠂔 represents the claws of a scorpion.

X 𧈧 𧈧

Ch'ai<sup>1</sup>. A scorpion represented by its claws, head and tail; 像形。The legs being added, this character became

萬 𧈧

Wan<sup>4</sup>. Scorpion; 像形。This character now means chia-chieh a myriad. See the Introduction, p. 11, and L. 23 H. Phonetic series 765.

Eighth series: 𠂔 the hands diverging.

Y 大 𠂔

P'an<sup>1</sup>. To discard. Gesture of a man who exerts himself to separate, to repel obstacles, on the right and on the left; 从反 𠂔, 指事。The modern abbreviation is an unhappy one. It forms

Z 樊 𠂔

Fan<sup>2</sup>. Hedge, trellis, obstacle, to stop; 从 𠂔, 从 𠂔, 會意。The hands trying in vain to 𠂔 separate the interlaced branches of a 𠂔 hedge (L. 39 L). — Phonetic series 801, in which the radical is added at the bottom, 攀, etc.

LESSON 48.

About 手, a special form of the hand.

A 手 𠂇

**Shou<sup>3</sup>.** 𠂇 is the hand seen half face; 手 is the hand (palm) seen full face; 像形, 掌也。The small 𠂇 in the ancient form, represents the lines of the hand. Now 手 or 𠂇. — It is the 54th radical of characters relating to the hand. See 凡 L. 41 E, and note the following.

B 失 𢇛

**Shih<sup>4</sup>.** To lose, to let 乙 fall from the 手 hand; 从手, 从乙。在手而去也。See L. 9 A. The ancient character is hardly recognisable in its modern form. — Phonetic series 155.

C 看 睂

**K'an<sup>4</sup>.** To look at, to regard carefully. A hand 手 covering an 目 eye; 从手下目, 會意。For, says the Gloss, in order to see well, one shades the eye with the hand, that stops the rays of the sun; 凡有所望者。常以手加目上, 障目也。Compare L. 37 F.

D 折 𠂇

**Chê<sup>2</sup>. Shê<sup>2</sup>.** To cut, to break, to burst; 斷也。A hand 手 holding an 斤 axe; 从手, 从斤, 會意。This is a mistake of Li-ssu. The old character represented an 斤 axe, and the two 𠂇 parts of a cut branch; 从斤, 斷𠂇, 會意。— Phonetic series 252.

E 拜 𡇗

**Pai<sup>4</sup>.** To honour, to reverence. Two 手 hands that are 丁 held down; 从兩手, 下, 會意。See 丁 an ancient form of 下, L. 5 B.

LESSON 49.

About the hand, not raised up, but prone.

A 爪 𠂇

**Chao<sup>3</sup>.** The right hand, prone, leaning on the palm. By extension, paw, claw: 覆手曰爪。像形。It is the 87th radical. Phonetic series 39. On account of its meaning, in the compounds, the normal position of 爪 is on the top of the compound: 𠂇 (the contracted form in the modern writing).

B

采 采

**Ts'ai<sup>3</sup>**. To pluck, with the tip of the 彡 fingers, upon 木 a tree, a flower or a fruit; 採取也。从木、从彡、會意。Now 採. — Phonetic series 402.

C

𢶏 𢶏

**Lüeh<sup>4</sup>**. To draw, to stretch between fingers; 从彡、从𠂇、指事。Two hands 彡 and 𠂇; — represents the stretching. Compare below D, E. — Phonetic series 292.

D

爭 爭

**Chêng<sup>4</sup>**. To pull in different directions; to quarrel, to fight. Two hands 彡 𠂇, and the primitive 廾 (L. 8) that means, to pull; 从彡、从𠂇、从廾、會意。The Glose explains that pulling brings quarrels 曳之爭之道也。— Phonetic series 324.

E

受 受

**P'iao<sup>3</sup>**. To pass an object downwards, from 彡 one's own hand, to 𠂇 another's; 物落上下相付也。从爪、从𠂇、會意。It forms

受

**Shou<sup>4</sup>**. To give or to receive from hand to hand, to confine into a recipient; 相付也。盛也。从彡、从𠂇、一舟也。Therefore 一 is that which remains from 舟 L. 66. One may follow, in the ancient characters, the successive alterations of this element. The character represents a lading; a hand 彡, on the bank, delivers the goods; another 𠂇, in the boat, receives and stows them away. The modern abstract meanings, to receive, to endure, are **chuan-chu**. — Phonetic series 392. Note that 愛 ai<sup>4</sup> (L. 99 F) has nothing in common with 受.

F

爰 爰

**Yüan<sup>2</sup>**. A traction equal on both sides; 彡 action and 𠂇 reaction, 并 (L. 415 B contracted) annulling each other; equilibrium, pause, halt. — Phonetic series 505.

G

**Yin<sup>3</sup>**. To enjoy the result of the work 工 of one's hands 彡 𠂇, of one's toil, of that which one has gathered; a life secure and free from care; 所依據也。从彡、𠂇、工、會意。It forms 𡇗, peace of heart, the man who has what he 𡇗 needs, and who desires nothing else; now 隱. — Phonetic series 794.

H 爲 𤝵  
為 𤝵

母, L. 67 O) — That is all pure fon. The ancient character represented 𤝵 a hand carding textile fibres. — Now *chuan-chu* to do, *chia-chieh* to be; for, in order to, etc. Note the modern usual abbreviation. — Phonetic series 717.

I 印 𢇛

Yin<sup>1</sup>. A seal, to seal, to print. A hand 爪, holding a piece of jade 卩, the seal of office (L. 55 B; L. 47 V, W), and using it downwards; 執政所持信也。从爪从卩會意。In the modern character, the two elements, instead of overlying each other, are in juxtaposition, which is illogical. — The following is 印 inverted.

抑 𢇛

I<sup>4</sup>. The contrary idea: stamp, pressure, to compress (positive-negative, compare L. 30 C); 按也。从反印指事。用印必向下按之。The hand 手 added further, is a redundancy of radicals. Then 印 lost one stroke, 今誤作抑。

## LESSON 50.

About the two hands 𢇛 lowered, the invert of 𢇛, L. 47

A 𢇛 𢇛  
𢇛 𢇛

Chü<sup>2</sup>. Hands lowered, giving or taking downwards; 从倒 𢇛 指事。There are numerous compounds. Note that the modern writers and engravers often draw 𢇛, which makes the compounds unintelligible, and changes the number of strokes.

B 盥 盥

Kuan<sup>1</sup>. To wash one's hands. Water 水 poured upon the 𢇛 hands, over a 皿 vessel; 操手也。从 𢇛 水 臨 皿 會意。

First series: 申 and its derivatives.

C 申 𠂔  
𠂔 𠂔

Shên<sup>1</sup>. Ancient form: two hands extending a rope; idea of extension, of expansion. Later on, the rope straightened by the scribes was interpreted as being a man standing, who girds himself with both hands; 束身也。从曰自持也。身也。指事。 The oldest forms were primitives, figuring the alternate expansion of the two natural powers. — Phonetic series 153. It forms the following.

D 電 雷

Tien<sup>1</sup>. Lightning, thunderbolt, the expansion (discharge) 申 towards the earth, of a 雨 stormy cloud. In the modern character, the line 丨 is curved towards the right, in order to take less room. The Glose explains the nature of a thunderbolt as follows: 陽氣之發與地面陰氣格鬥，成光。The ch'i<sup>4</sup> yang<sup>2</sup>, the male power, rushing on the earth, fights with the ch'i<sup>4</sup> yin<sup>1</sup>, the female power, which gives birth to the lightning. Thus the Chinese, twenty centuries before Franklin.

E 奄 𡗗

Yen<sup>3</sup>. A 大 man (L. 60) who stretches his legs and covers a stride's length; by extension, to cover; 覆也。从大，从申，會意。 — Phonetic series 418.

F 曳 𡗗

I<sup>1</sup>. To stretch 申, to pull in 丿 a direction; 从申，从丿，會意。 See L. 8 A. Now 曳。 — Phonetic series 213.

G 𡗗 𡗗

Yü<sup>2</sup>. To stretch 申, to pull in another ㄣ direction; 从申，从ㄣ，會意。 See L. 8 B. Now 𡗗。 — Phonetic series 502.

H 陳 陳  
陳

Ch'ên<sup>2</sup>. Name of a place. The first Capital, the first seat of administration of China, under Fu-hsi (See our *Textes Historiques*, p. 19). From 木 L. 119, cutting down of trees; 阝 L. 86, building walls; 申 exercising authority. The vertical lines of 木 and of 申 are joined. Derived notions of antiquity, of a long duration, to dispose, to fit up, etc. It has nothing in common with 東, L. 120 K. Compare 巢 L. 12 O.

## Second series: 昇 and its derivatives

I 昇 𡗗

Yü<sup>2</sup>. To lift up, many hands drawing or pushing; 从𡗗,从𠂔.會意.共舉也. It forms compounds, in which the radical is inserted on the top, between the two 𠂔; v.g.

與 𡗗

Yü<sup>2</sup>. A heavy 車 car (L. 167), a roller drawn or pushed with much trouble.

J 與 𡗗

Yü<sup>3</sup> To give. See 方 and the analysis of 與. L. 54 H. — Phonetic series 768, in which the radical is added at the bottom, between the two 𠂔; v.g.

舉 𡗗

Chü<sup>3</sup>. To raise; 从手,與聲.

K 興 𡗗

Hsing<sup>4</sup>. To lift up 昇, several men acting 同 together; 从昇,从同,會意.同力也. Not to be confounded with the derivatives of 同 (L. 154) 鑿, etc. Chuan-chu, animation, success, the results of cooperation and concord; to be in demand, fashionable.

## Third series: 學 and its derivatives

L 學 𡗗

Hsiao<sup>2</sup>. To learn. Was explained L. 39 I. When the hands 𡗗 of the master act 爻 downwards, the darkness that covers the mind of the disciple 子 is dispelled. — Phonetic series 與 733, 子 giving place to the radical.

## Fourth series: 𡗗 and its derivatives.

M 𡗗 𡗗

Yao<sup>4</sup>. This compound represents a 𡗗 head and two 𡗗 hands. It means sometimes, head and hands; and sometimes, head and shoulders, the bust. It forms compounds that are important, but unrecognisable in the modern form, on account of the fusion of different elements.

N 要 𡇗

Yao<sup>1</sup>. The loins, the waist; 身中也。像。从囟。从𠂔。从女。A head 囟, the two hands 𠂔, that surround a woman's figure, women taking more care of their waist than men. The ancient forms represented a human face, and two hands girding the waist; 上像首。下像足, 中像腰。𠂔束腰之形。To mean, loins, waist, this character is now written 腰. The ancient character now means chia-chieh, to want, to need, to ask for, etc. — Phonetic series 493.

O 票 𩇑

Piao<sup>1</sup>. Ignis fatuus (vulgo 鬼火 phantom-fire). The Chinese fear them. On the top, 𩇑 the bust of the hobgoblin. At the bottom, 火 the flame that takes the place of the body's lower part. In the middle, 一 the waist. The modern meanings of this character, a warrant, a bill, are chuan-chu (things that are feared). — Phonetic series 642. — K'ang-hsi who might have rightly classified 要 under 女, placed it under 西, which is a mistake. But this is the worst instance, and shows how all his classifications are arbitrary and without foundation: instead of classifying 票 under 西, as he did for 要, he classified it under 示 (113th radical), with which it has nothing in common, the character at the bottom being 火 (86th radical).

P 𨔵 𨔵

Ch'ien<sup>1</sup>. To rise by climbing up. The head 囟 and four 𠂔 𠂔 hands. The idea is probably taken from the monkeys (quadrumana). By extension, to rise up, to make headway, promotion. The modern form was added with an 𠂔 official seal, which means promotion in the hierarchy, the seal being the badge of the rank. Now 遷, to be promoted. See L. 25 𨔵, the Immortals, the men who rose above the human condition.

Q 農 農

Nung<sup>2</sup>. The husbandman: 耕人也。A head 囟, two hands 𠂔, and 晨 the break of the day contracted, 𠂔 giving place to 囟. The man who works from early dawn: all field-work being done very early in hot countries 耕作必於晨。— Phonetic series 751.

**Note:** 農 has nothing in common with 曲 ch'ü<sup>1</sup> L. 51 B, 豐 li<sup>3</sup> L. 97 B, 瞽 ts'ao<sup>2</sup> L. 120 K. Neither of the last two are derived from 曲.

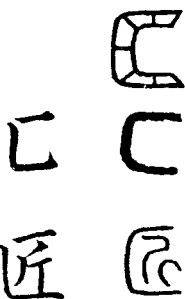


## LESSON 51.

About two primitives, which were united on account of their resemblance in the old writing, 匚 fang<sup>1</sup> and 曲 ch'ü<sup>1</sup>.

First series: 匚 fang<sup>1</sup>.

A



**Fang<sup>1</sup>.** The primitive wooden vessel, a log hollowed out; 受物之器。像形。The character is written horizontally. By extension, chest, trunk, box. — It is the 22th radical. To be distinguished from the 23th radical (L. 10 B); the two are much alike. It forms.

匠 匠

**Chiang<sup>1</sup>.** The primitive art, the first handicraft, which consisted in hollowing the wood with an 斤 axe, to make the 匚 vessels; carpentry; 匠 人 a carpenter; then, by extension, craft, art, in general. 木工也。从匚、从斤、會意。斤所以作器也。

Second series: 曲 ch'ü<sup>1</sup>.

B

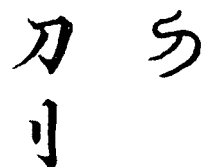


**Ch'ü<sup>1</sup>.** Represents a piece of wood that is bent. It was later on replaced by fang<sup>1</sup> (above A) raised up. By extension, curved, crooked, oblique, not straight. — Phonetic series 190. But 豐 li<sup>3</sup> L. 97 B, 農 nung<sup>2</sup> L. 50 Q, 曹 ts'ao<sup>2</sup> L. 120 K, are not derived from 曲.

## LESSON 52.

About the primitive 刀.

A



**Tao<sup>1</sup>.** Edge-tool, knife, sword; 兵也。像形。The handle is curved, to take less room. The upper hook belongs to the handle, the lower hook is the edge. See page 365 the primitive instrument, of silex, fixed into a curved handle of wood. — Note the contracted form of this character, when it is placed on the side. It is the 18th radical of characters relating to cutting, etc.

刁

This character is not found in the old dictionaries. It is considered as a different writing of 刀。刀字變作刁。It is read tiao<sup>1</sup>, and means, perverse, caballing.

B 刃 力

**Jên**. Edged weapons, the edge, sharp, pointed: 从刀、者指事. The character represents a 刀 sword with a dot on the blade, to indicate the place where the instrument cuts. — Phonetic series 21. It forms

忍 刃

**Jên<sup>3</sup>**. To bear, to sustain; 从心、刃亦聲。耐也。From heart and a cutting weapon. The heart wounded.

办 办

**Liang<sup>2</sup>**. Cutting weapon 刀 fixed in the notch it made, action of a cutting weapon; 从刀、从一者、指事. It is found in

梁

**Liang<sup>2</sup>**. Primitively, a narrow — foot-bridge, made with two 木 trees placed over a 水 brook.

梁 梁

Later on, 木 a tree, 办 barked and planed, placed over a 水 brook. Then, by extension, a

beam, a sleeper. It forms by substituting 米 to 木, the character 梁 **liang<sup>2</sup>**, sorghum.

C 召 召

**Chao<sup>4</sup>**. Primitive meaning, 詒也, to judge according to the Chinese way, viz. 口 to chide and to make some 刀 amputation. Compare the similar composition of 言 and 刀, L. 39 E. By extension, to cite, to send for, to call. — Phonetic series 105.

D 列 列

**Lieh<sup>4</sup>**. To divide seriatim, to arrange, to place according to rank or rule; 分解也 从刀、夨聲. See L. 42 F. — Phonetic series 228.

E 則 則

**Tsai<sup>2</sup>**. Law, rule to be observed; and the penalties of old, 貝 fines and 刀 mutilations; 从刀、从貝、會意. Chuan-chu, consequently. — Phonetic series 481.

賊 賊

**Tsei<sup>2</sup>**. In its modern form, this character might be taken for a derivative of 戎 (L. 71 O). This is not so. It is composed of 戈 a halberd, 刀 a sword, 貝 cowries, 會意. To plunder with arms in hand; robbery; a bandit. It derives not from 則.

F 利 𠂔  
𠂔 𠂔

Li<sup>4</sup>. To cut 刀 the corn 禾; reaping-hook; hence, sharp, acute; 从刀刈禾, 會意。Chuan-chu, the harvest, the acquisition of the year; hence, gains, profit, interest on money. — An old form was composed of 禾, and 勿 (L. 104) representing the motion of the sickle. In the corresponding modern form, 勿 lost one stroke, as it may be seen above. — The two forms are found in the compounds, the old one being used specially when 利 is placed on the top of the compound, as in 梨, 犁, 黎。This last character is composed of 𠂔 and 黎, the 202th radical. The 禾 of the radical, and of the phonetic, are mingled together. — Phonetic series 288.

See 分 L. 18 B, 初 L. 16 B, etc.

Do not mistake for 刀, the 人 contracted, e.g. in 色. See the whole Lesson 28. — However 刀 has sometimes, but seldom, this form. See 絕 L. 55 G.

刀 repeated three times is found in

荔

Li<sup>4</sup>. *Nephelium* li-chih 荔枝, the fruit so dear to the Chinese. The sound 力 li<sup>4</sup> (L. 53) induced the scribes to write 荔, thus making one more wrong character.

### LESSON 53.

About the primitive 力.

A 力 𠂔

Li<sup>4</sup>. Sinew; by extension, strength; 筋也。像形。The top of the middle-line (the sinew) is curved, to take less room. The two side-lines and the transversal stroke represent the fibrous sheath. — It is the 19th radical of characters relating to effort of any kind. It forms

B 劣 𠂔

Lüeh<sup>3</sup>. Infirm, feeble; from 力 strength and 少 few: 弱也。从力, 少, 會意。

C 男 𠂔

Nan<sup>2</sup>. The man, by opposition to the woman, the male. The one who exerts his 力 strength in the work of the 田 field, the woman being busy at home; 丈夫者也。从田, 从力, 會意。言, 男用力於田也。Compare 農 L. 135 C.

D 加 𠂔

**Chia<sup>1</sup>.** To add 力 the sinews to the 口 mouth, violence to persuasion; 从力, 从口, 會意. By extension, to add to, to increase, to insist, to inflict, etc. — Phonetic series 108.

See 助 L. 20 E; 劫 L. 38 F; 効 L. 90 A.

E 𠂔 𠂔

**Hsieh<sup>2</sup>.** Action in common, represented by the union of the 力 strength of three persons; union, concord, cooperation; 从三力, 會意. 同力也. Compare 共 L. 47 Q. — Phonetic series 201. It forms

協

**Hsieh<sup>2</sup>.** Union, ten 十 persons, i. e. a multitude, joining their efforts; 眾之同和也. 會意. See L. 24.

脅 𠂔

**Hsieh<sup>2</sup>.** The sides of the chest. Perfect cooperation of the ribs; 兩膀也, 會意.

## LESSON 54.

In the first part of this Lesson, 勹 a particular form of the primitive 人 (L. 25) will be studied. The second part is devoted to the primitives 勹, 勹, 蜀, the compounds of which resemble those of 勹 in the modern writing.

First part. 勹.

A 勹 勹

**Pao<sup>1</sup>.** A man 人 who bends to enfold an object; 人曲有所包. 像形. 裹也. To wrap up, to envelop, to contain; a bundle, a whole. — It is the 20th radical of characters relating to wrapping and enclosing. Note that in a few modern characters, 勹 is written like 勹 (14th radical); v. g. 軍 (L. 167 C), 冢 (L. 69 G), etc. The following compounds form important groups.

B 包 包

**Pao<sup>1</sup>.** Actual meaning: to wrap up, to contain, in general. Primitive meaning: gestation, the foetus 巳 inwrapped 勹 in the womb; 从勹, 从巳, 會意. 人裹妊也. 巳在中像子. 未成形也. Compare 辰 L. 30 B. — Phonetic series 145.

C 匱 匱

**T'ao<sup>2</sup>.** A furnace 勹 for burning 缶 (L. 130 C) earthenware; 从勹, 从缶, 會意. 瓦器竈也. — Phonetic series 396.

D 𢶏 𢶑

**Chü<sup>2</sup>.** A handful, to grasp. Primitive meaning: the quantity of 米 grains that can be grasped 𠂇 by a hand; 从 𠂇, 从 米, 會意。在手曰𢶏。Now 掬。 — Phonetic series 346.

E 勻 勻

**Yün<sup>2</sup>.** To divide 二 a whole 𠂇, into parts supposed to be equal; uniform repartition; regularity, equality; 从 𠂇, 从 二, 會意。二猶分也。 — Phonetic series 98. It is contracted in the two following

旬 旬

**Hsün<sup>2</sup>.** A period of ten days; 从 日, 勻省聲。 — Phonetic series 209.

訇 訇

**Hung<sup>1</sup>.** The noise of a crowd; 从 言, 勻省聲。 — Phonetic series 453.

It seems rather that these two characters are derived directly from 𠂇, and not from 勻 contracted. — **Hsün<sup>2</sup>:** a whole 𠂇, a period of ten days. — **Hung<sup>1</sup>:** a whole 𠂇, a union of 言 voices.

See 旬 L. 38 D; 𠂇 L. 10 G; 苟 L. 54 G; 肉 L. 17 G, etc.

Second series: 乚, 勻, 蜀.

F 乚 𠂇

**Chiu<sup>1</sup>.** A primitive, intended to represent the tangle of creeping plants; 瓜瓠相糾繚也。像形。By extension, curved, crooked, entangled. — Phonetic series 5. In the modern writing, 乚 is sometimes replaced by 斗, e.g. 𠂇 for 𠂇; it is a licence. From 乚, and not from 𠂇, comes

句 句

**Kou<sup>1</sup>.** Curved, crooked, hook; 曲也。从 乚, 口聲。The form 勾 is a modern abbreviation; 今俗作勾。句 is also read

句

**Chü<sup>1</sup>.** A sentence; because, in the Chinese compositions, the end of each sentence, the pause, is indicated, when it is so, by a 乚 hook, which is the equivalent of the European punctuation; 語絕爲句。句者局也, 聯字分疆所以局言者也。乚畫以識者也。Phonetic series 131, in which are found the two sounds kou and chü. 局 (L. 32 F) has nothing in common with 句.

**Note:** The following, 苟 *chi*<sup>4</sup>, comes from 勺, and not from 句. It must be carefully distinguished from 苟 *kou*<sup>3</sup> (句 under the 140th radical 卩).

G 苟 苟

*Chi*<sup>4</sup>. To restrain one's self, self-possession, deferential reserve. Etymologically, 勺 to restrain one's 口 mouth, and to stand quiet 个 (L. 103 C); 从个,从口,从勺,會意。自急救也,勺口猶慎言也。羊於善美同意。It forms

敬 敬

*Ching*<sup>4</sup>. Deferential behaviour, reverence, reserve, 苟 modesty in the presence of the 支 authority (the hand holding the rod, L. 43 D). — Phonetic series 192.

葡 葡  
葡

*Pei*<sup>4</sup>. *Pi*<sup>4</sup>. To prepare, to make ready all the things 用 necessary, with 苟 modesty. This is meant for women, on whom devolve the preparations, the care of the household. The 苟 is contracted, 口 giving room to 用. Now 備. The engravers strangely altered this character. Some specimens of their skilfulness may be seen here:

葡 葡 角 備 備 備 脩 脩

H 勺 勺

*Shao*<sup>2</sup>. A primitive representing a kind of spoon, that was used to draw up; 一 (L. 1, 4<sup>o</sup>) represents the contents; 挹取也。像形。中有實。— Phonetic series 27. It forms

与 与  
与

*Yü*<sup>3</sup>. The full spoon, with an 一 index meaning that it is being emptied (compare L. 1, 5<sup>o</sup>). To give (the contents); 賜與也。This character became intricate in course of time. The two hands 𠂇 of the receiver were first added (L. 47). Then, on the top, the two hands 𠂇 of the giver (L. 50). Under this last form, 與 makes the phonetic series 768, the radical being added at the bottom. See L. 50 J.

I 蜀 蜀

Shu<sup>3</sup>. A primitive, that has nothing in common, either with 勺, or with 𠂔. It represents a silk-worm moving on. On the top, the head. The curved line represents the body that bends and stretches. At the bottom 虫 (L. 110), radical, was added later on; 桑蟲也。从虫, 上頭形、中像其身蠕蠕。— Phonetic series 756. It forms

屬 屬

Shu<sup>2</sup>. The 尾 tail (L. 100 B), that 蜀 wriggles at the extremity of the body. By extension, 連也 appendix, to stick to (as the tail to the body), to depend from. — Phonetic series 856.

### LESSON 55.

About three primitives 卯 ch'ing<sup>1</sup>, 𠂔 han<sup>3</sup>, 巴 pa<sup>1</sup>.

First series: 卯 ch'ing<sup>1</sup>.

A 卯 卯

Ch'ing<sup>1</sup>. In ancient times the Emperor, when investing the feudatories or officials, handed over to them one half of a piece of wood or of jade diversely cut out; the other half was used to make the proof, as the modern counterfoil. The two pieces gathered are the 卯 ch'ing<sup>1</sup>. We shall see further (L. 55 B, D) 𠂔 and 𠂔, the two halves, left and right. When they appeared before the Emperor, or when they held the functions of their office, the feudatories or officials had this kind of sceptre in their hands. It was used also as a seal. — It forms

卿 卿

Ch'ing<sup>2</sup>. This character first meant the 𠂔 feasts (L. 26 M) of the court, the high personages attending, ranged in 𠂔 two opposite rows. By extension, ministers, high officials

**Note:** The modern form 卯 is not symmetrical, because the writing-brush cannot trace the left half 𠂔 against the grain. Note also that many symmetrical representations, absolutely different in the old writing, nowadays resemble 卯 ch'ing<sup>1</sup>. K'ang-hsi classified them under 𠂔. These are 𠂔 nang<sup>2</sup>, L. 26 G; 卯 mao<sup>3</sup>, L. 129 D; 卯 luan<sup>3</sup>, L. 108 D; 𠂔 yu<sup>3</sup>, L. 129 E.

B 卩 卩  
卩 卩  
卩 卩

**Chieh**<sup>2</sup>. The right half part of 卯, the one committed to the functionary, that was used by him as a badge and as a seal; 瑞信也。像, By extension, dignity, authority, rule, just measure, print; part of a whole, segment, fragment. — See L. 26 M; L. 64 D; L. 47 V, W; L. 49 I. It is the 26th radical.

Note the three different writings of the modern form. The first must be distinguished from 卩, a contracted form of the 163th and 170th radicals — The second form is hardly recognizable from the cursive form of 卩 *han*<sup>3</sup> (L. 55 K); as well as from 己 *chi*<sup>5</sup> (L. 84), 己 *i*<sup>3</sup> (L. 85 B), 巳 *ssü*<sup>4</sup> (L. 85 A). K'ang-hsi did not succeed in distinguishing them; he counted sometimes 卩 two strokes, and at others 己 three strokes. — The third form is to be distinguished from 巴 *pa*<sup>1</sup> (L. 55 L). — In all this series, it is quite impossible, without recurring to the old forms, to know exactly which element is used.

C 𠂔 𠂔

**Fu**<sup>2</sup>. The hand 𠂔 holding a 卩 sceptre; to impose one's authority; 治也。从 𠂔, 从 卩, 會意。It forms 服 *fu*<sup>2</sup>, to steer a boat (L. 66 C); and 報 *pao*<sup>4</sup>, to repress bandits (L. 102 G). But 𠂔 *nan*<sup>3</sup> is not derived from 𠂔; see L. 43 J.

D 卮 卮

**Chih**<sup>1</sup>. A vessel that was used, in the feasts, for pouring wine 卩 with measure; 器也。以節飲食。The top that resembles 尸 L. 30 A, is intended to represent the vessel, a kind of siphon.

E 肥 𦠔

**Fei**<sup>2</sup>. Flethy 肉, muscular, just 卩 as much as it is proper, for the sacrifices, for the table. The just measure of flesh; 从 肉, 从 卩, 會意。

F 色 𠂔

**Shê**<sup>4</sup>. The blush of the 人 human face, a mark 卩 of the passions. By extension, colour, passion, lust. See the explanations given L. 28 D. — It is the 139th radical. The following is not derived from 色.

G 絕 𦠔

**Chüeh**<sup>2</sup>. To cut 刀 (L. 52) a thread 糸 (L. 92), in 卩 pieces; 斷絲也。从 糸, 从 刀, 从 卩, 會意。To cut, to cease, to leave, to renounce, etc. See the ancient form L. 90 E. Has nothing in common with the last 色.



## H 𠂔 𠂔

Two 𠂔, with which the scribes made two 弓 (L. 87), are found in

𠂔 𠂔  
𠂔 𠂔

**Hsüan<sup>4</sup>.** To elect, to choose.

Two 𠂔 seals of officials, placed upon a 𠂔 table (L. 70), to be committed to those who were elected, chosen. Later on, the two hands 𠂔 were added to

mean the awarding, the investiture. In the modern character, 𠂔 and 𠂔 joined together, gave 共, which has nothing in common with 共 *kung*<sup>4</sup> (L. 47 Q); 从 𠂔, 从 二 𠂔, 从 𠂔, 會意. This character is seldom seen well written — Phonetic series 535.

I 𠂔

The left half of 卯 (L. 55 A); 合 𠂔 之 半 也. It is found in 抑 <sup>i</sup>, that means, printing of the 𠂔 seal. See the explanation given L. 49 I.

Second series: 𠂔 *han*<sup>3</sup>.

K 𠂔 𠂔  
𠂔

**Han<sup>3</sup>.** To bud, to put forth buds, to bloom. A primitive, representing the effort of the blooming, of the springing up. 草木之花發函然。像形。 Note the modern form, identical with the second form of 𠂔 (L. 55 B); hence confusions. — Phonetic series 6. Note the following compounds, in which there remains something of the primitive idea of 𠂔, external manifestation of an interior force, expansion, eruption.

𠂔 𠂔

**Fan<sup>4</sup>.** To rush 𠂔 like a 犬 dog. To invade, to offend. Compare 突 L. 37 B. In the symbolism of characters, the dog plays a considerable, though not creditable part. 倭也。从 犬, 从 𠂔。言 犬 犯 人。轉注爲 凡 干 陵 違 道 之 稱。

𠂔 𠂔  
𠂔 函

**Han<sup>2</sup>.** To withdraw 𠂔 the lolled 𠂔 tongue, and hold it in the 𠂔 mouth. Compare 舌 L. 102 C. By extension, to endure in silence. 舌體 𠂔 𠂔. Note the awful modern abbreviation, which became usual. — Phonetic series 356.

甬 𠂔

**Yung<sup>3</sup>.** Blooming 𠂔, opening of flowers; 用 **yung<sup>4</sup>** (L. 109 B) is phonetic; 从 𠂔, 用 聲. — Phonetic series 320. It forms 勇 **yung<sup>3</sup>**, bravery, exercise of the 力 manly vigour.

𠂔 𠂔

**Yu<sup>2</sup>.** To shoot branches, boughs. 木生條也。从 𠂔, 由 聲. Not to be confounded with 𠂔 **p'in<sup>2</sup>** (L. 58 C).

Third series: 巴 **pa**.

L 巴 𧈧

**Pa<sup>1</sup>.** A kind of boa, large and short, found in the Southern Provinces, in 四川 Ssü-ch'uan and elsewhere. Its flesh is eaten (蟒肉), and its skin is used to cover the guitars. The character represents the boa raised on its tail; 巴蛇。像形。Compare L. 108 A. Not to be confounded with the third form of 𠂔 (L. 55 B). — Phonetic series 76. Note the compound 𧈧 **pa<sup>1</sup>**, a guitar made from a boa-skin (L. 83 B).

## LESSON 56.

About the primitive 卜.

A 卜 𠂔

**Pu<sup>3</sup>, po<sup>3</sup>.** To divine by looking at the cracks in a tortoise-shell as the heat develops them. The character represents two cracks, one being longitudinal, and the other transversal; 像。爻 龜 之 形。龜 兆 之 縱 橫 也。— It is the 25th radical. Phonetic series 9. It forms

B 𠂔 𠂔

**Chan<sup>1</sup>.** To ask 𠂔 about some enterprise, by singeing 卜 a tortoise shell; divination; 視 兆 問 也。从 卜, 从 口, 會 意。卜 以 問 疑 也。Not to be confounded with 𠂔 **chi<sup>1</sup>**, made with the same elements; and synonym. — Phonetic series 104

C 貞 貞

**Chêng<sup>1</sup>.** The salary of a fortune-teller; a sum of 貝 cowries given to the man who sings 卜 the shell; 从 卜, 問 事 也。貝 以 爲 贄, 會 意。The answer received was considered as most certain, most firm, and most immutable, hence the derived meanings: immutability, constancy, perseverance in purpose generally, and specially in the purpose of keeping continence; 爲 正, 爲 定。守 節 曰 貞。言 行 抱 一, 謂 之 貞。— Phonetic series 423.

D 兆 𠄎

**Chao**<sup>4</sup>. Numerous cracks on a tortoise-shell; 像。爻龜坼也。In the middle, 卜 in its ancient form; on each side, two other cracks; the first left crack is confounded with the vertical stroke of 卜. By extension, an omen, a number, now a million. — Phonetic series 178.

E 卦 卦

**Kua**<sup>4</sup>. The diagrams of the 易經 I Ching, the Book of Mutations. It seems that, in the beginning, 卜 the shell was first used to find the hexagram which might resolve the pending difficulty. Later on, people had recourse, for that purpose, to the 筮 milfoil stalks. The 圭 is not *kui*<sup>1</sup> L. 81 B, but represents an hexagram. — Phonetic series 369.

F 外 𠄎

**Wai**<sup>4</sup>. Composed of 夕 the evening, and 卜 to divine; 卜尙平旦, 今夕, 卜於事外矣。When the shell was consulted about the meaning of a dream one had during the night, the divination ought to take place in the morning, or during the day, in any case before 夕 the evening. After sunset, the divination 卜 was no longer *ad rem*, being *outside* the ritual limits. Hence the *chuan-chu* meaning of this important character, outside, out of.

**Note:** Like all the characters simple and easy to write, 卜 is used by the scribes as an arbitrary abbreviation for the most different elements. It represents a bird in 西 (ancient form) L. 41 D; the antennae of an insect 离 L. 23 G; the peduncle of a fruit 囟 L. 41 E; a rod 支 L. 43 D. — Note also that 卞 has nothing in common with 卜; it is a modern contraction of 弁 L. 47 H. — **K'ang-hsi** wrongly placed several among those abbreviations under 卜 the 25th radical.

## LESSON 57.

About two primitives. 丁 and 宁.

First part: 丁.

A 丁 𠄎

**Ting**<sup>1</sup>. A nail (head and tack). It is now written 釘. 像形, 今俗以釘爲爲. **Ting**<sup>2</sup>, to nail; 以丁入物. Is used, on account of its simplicity, as a numeral sign, for unity, and for other different *chia-chieh*. — Phonetic series 11. — It forms the important compounds 亭 *ting*<sup>2</sup>, L. 75 B; and 成 *ch'eng*<sup>2</sup>, L. 71 M. But 寧 *ning*<sup>2</sup> (L. 36 C) comes from 万 (L. 58 A), and not from 丁. Item, 𠄎 (L. 63 B) has nothing in common with 丁.

## Second part: 宁.

B 宁 𠩺

**Chu<sup>1</sup>.** Storehouse, to warehouse. It is now written 貯... 積物也, 像形。於貯同。The old character shows the storehouse, well closed on all sides. The modern character is a nonsense. Compare the primitive 𠩺 (L. 43 R). — Phonetic series 116.

## LESSON 58.

About the partial primitive 万, and its derivatives.

## First series: 万.

A 万 𠂔

**Ch'iao<sup>3</sup>** Difficulty or effort of the respiration, sobbing, hiccup, the breath 万 fighting against an — obstacle. See L. 1, 3<sup>2</sup>. 气欲舒出, 上礙於一也。按 万 像形。一指事。Phonetic series 3. It forms

B 号 𡵓  
號

**Hao<sup>1</sup>.** To lament, to howl; the 口 mouth uttering 万 shrieks; 从口, 万, 會意。痛聲也。— Phonetic series 122. It forms

**Hao<sup>1</sup>.** To call, to cry: 嗥也。叫也。从号, 从虎。The strong voiced tiger 虎 enters into different compounds that mean, cries, roars. It forms 饕 t'ao<sup>1</sup>, covetousness; 貪也。从食, 號聲。

C 𡵓 𡵓

**Pin<sup>2</sup>.** To make out 由 one's motives with 万 cries and noise; to quarrel, to reproof; 詆詞也。从万, 从由, 會意。See 由 L. 151. Not to be confounded with 𡵓 yu<sup>2</sup>, L. 55 K. — Phonetic series 300.

D 兮 𠂔

**Hsi<sup>1</sup>.** A sigh, a sound 万 used to indicate a 八 pause in the music, in the verses, in the sentences; a kind of phonetic punctuation; 語之分也。从万, 从八, 會意。It forms

乎 𠂔

**Hu<sup>1</sup>.** A sigh that 万 passe the cæsura, the pause. A particle of varied uses, interrogative, expletive, euphonic, etc. 語之餘也。从兮, 万 像越揚之形。It forms

𡵓 𡵓

**Hu<sup>1</sup>.** The roaring 乎 of the 虎 tiger. To cry, to call for. — Phonetic series 615.

## Second series: 亏.

E 亏 亏

Yü<sup>2</sup>. The breath 亏 having overcome the 一 obstacle, spreads — in liberty. A particle of transition, a preposition; talk, show; 於詞也。像氣之舒也。从亏,从一。一者其氣平也,指事。Phonetic series 38, under its two forms. It makes

F 平 平

P'ing<sup>3</sup>. Compare with 乎 L. 58 D; the top is different. 平 is composed of 亏 and of 八 (L. 18) placed between the two top lines, and reinforcing the idea of free expansion on 八 both sides, on all sides. The modern meaning, plane, even, is derived from the last idea; there is no more obstacle; 語平舒也。从亏。从八。八分也。Phonetic series 151.

G 夸 夸

K'ua<sup>1</sup>. Vanity, boasting; a 大 man who 亏 makes a show of himself. — Phonetic series 221.

H 雩 雩

Yü<sup>2</sup>. Invocations 亏 to obtain 雨 rain. — Phonetic series 662.

## Third series: 可 (L. 58 A) inverted 己.

I 可 可

Ho<sup>1</sup>. A synonym of 可。氣之舒也。从反可,指事。It is now obsolete. It forms the important compound

可 可

K'o<sup>3</sup>. To send forth 口 a breathing 己 of approbation. To express one's satisfaction. To be willing, to permit, to consent, to admire; 从口,从己,會意。許詞也。— Phonetic series 130. It forms the following

奇 奇

Ch'i<sup>2</sup>. Extraordinary, surprising, strange; that which impels 大 men to 可 utter exclamations of surprise and admiration; 異也。非常也。— Phonetic series 328.

哥 哥

Ko<sup>1</sup>. It is 可 repeated twice; 从二可,會意。To sing 歌也。Expression of satisfaction. The primitive singing consisted probably of a succession of cadenced exclamations of joy. This character became (chia-chieh) the appellative of an elder brother; 今以爲稱兄之詞。See p. 11.

**Note:** Other compounds of 𠂔 and 𠂔: 考 L. 30 D; 寧 L. 36 C; 華 L. 13 F; 粵 L. 123 F; 虧 L. 135 F. — But 𠂔 L. 102 D, has nothing in common with 𠂔. Item 亟 L. 2 D, does not come from 𠂔.

## LESSON 59.

About the primitive 厂 and its derivatives.

First series: 厂

A 𠂔 𠂔

**Han**<sup>4</sup>. A cliff which projects, a stiff slope; 像形。On the top, the summit; on the left side, the slope. In composition, the accessories which should be

represented on the cliff, are placed at the bottom, to make the compound smaller. This character represents two notions. 1. If the top is considered, it suggests the idea of an elevated place near an abyss, dangerous, exposed to the view. 2. If the side is considered, it suggests the idea of a slide, of a fall. — It is the 27th radical.

B 厓 厓

**Yeh**<sup>2</sup>. Steep 厂 of a mountain, covered with 圭 earth; rising ground. — Phonetic series 413.

C 原 原

**Yüan**<sup>2</sup>. A spring 泉 that gushes out from 厂 a hill. It is now written 源 spring, while 原 is used in the extended meaning of principle, origin, 本也。For 泉, see L. 125 F. In the primitive character, there were three 泉. — Phonetic series 588

D 石 石

**Shih**<sup>2</sup>. A 口 piece of rock fallen down or taken down from a cliff, rough-stone, shingle, pebble, stone; 口、像形。Note the alteration of 厂 in the modern writing. — It is the 112th radical of characters relating to stones. — Phonetic series 156.

E 仄 仄

**Chai**<sup>3</sup>. A man 人 who, while climbing up a stiff slope, bends forward. By extension, inclined, slanting, sloping; 側傾也。It forms 𠂔 chai<sup>4</sup>: the 日 sun, 仄 leaning towards the horizon. — Inverted, 仄 becomes 丸.

丸 𠂔

**Wan**<sup>2</sup>. A man who tumbles down on a stiff slope, rolling down. By extension, round, pellet, pill; 側傾而轉者。 — Phonetic series 34.

F 𠂔 𠂔

**Yao**<sup>4</sup>. Visible from afar, as a 屮 tree (L. 78) over a 厂 rock, standing out in relief against the sky; 遠望而見也。从 厂、屮上出之形、會意。

G 𡵓 𡵓

Nan<sup>4</sup>. Stiff slope 𡵓 of a high 山 mountain (L. 80). It forms 炭 t'an<sup>4</sup>, charcoal, which is made in the mountains, so cragged that wood cannot be taken away from them.

H 𡵓 𡵓

Wei<sup>3</sup>. A man 人 (L. 28), watching upon a 𡵓 rock, looking afar; 从 人 在 𡵓 上, 會 意。仰 也。It forms

危 厓

Wei<sup>2</sup>. A man 人, upon a 𡵓 rock, who 卩 restrains (L. 55 B) his motions, who takes care not to fall; a perilous situation, danger, fear; 在 高 而 懼 也。从 𡵓, 从 人 自 止 之, 會 意。— Phonetic series 247.

詹 詹

Chan<sup>4</sup>. Verbose, tattling; 𡵓 to scatter imprudently one's words (L. 73 C), which is 𡵓 dangerous; 多 言 也。— Phonetic series 722.

侯 侯

Hou<sup>2</sup>. In this character, 𡵓 has quite another meaning. It represents a 𡵓 target and 人 a man. An arrow 矢 (L. 431) is fixed in the target. The shooting at a target was used in antiquity, for the election of feudatories and officials. The precision in shooting was supposed to represent the uprightness of the

heart, and *vice-versa*. Hence the derived meaning, aristocracy. Note the alteration of the character in the modern writing. The 人 on the top became 亻; 𡵓 became 厶 or 工; 矢 was unimpaired. — Phonetic series 444. In the compound 侯, the 亻 of 侯 was contracted into a small vertical stroke.

**Note:** 厄 L. 129 A, is unconnected with 𡵓; and so is 彦, L. 61 F.

Second series: 广.

I 𡵓 广

Yen<sup>3</sup>. Compare 宀 the hut, L. 36 A. 广 is half of a hut, a shed, a shop. — It is the 53th radical. See 庶 L. 24 M, etc. It forms

庫 庫

K'u<sup>4</sup>. A shed for the 車 chariots (L. 167); out-house, shop; 兵 車 藏 也。从 車 在 广 下。會 意。

**Note:** 庚 k'eng<sup>4</sup>, 康 k'ang<sup>4</sup>, 唐 t'ang<sup>2</sup>, 庸 yung<sup>4</sup>, are not derived from 广. See L. 102 B. — Item 鹿 lu<sup>4</sup>, L. 136.

## LESSON 60.

About the primitive 大 and its derivatives. In the ancient writing, 大 has two forms, for which we reserve two distinct series.

First series: 大 the first form.

A 大 𡗗

**Ta<sup>4</sup>** A primitive. A grown up man standing (body, legs and arms); 像人形. By extension, *chuan-chu*, the stature of an adult (by opposition to the child's stature), great, tall; 太也. But in composition, 大 means a *man*, and not *great*. — It is the 37th radical of miscellaneous characters. It forms

B 因 囡

**Yin<sup>1</sup>**. To confine 口 a man 大; 从口, 从大。會意. Compare 囟, L. 25 B. It is now obsolete in that sense, but is much used in the *chuan-chu* meanings, cause, reason, argument; that with which one confines, one catches one's opponent. — Phonetic series 249.

C 天 𠀎

**Tien<sup>1</sup>**. The heavens, the — firmament which is over 大 men; 至高無上。从一, 大, 會意。按大猶人也。天在人上, 仰首見之, 一指事。See L. 1 C. It forms the phonetic complexes

忝 𡗗

**Tien<sup>3</sup>**. To outrage; 辱也。从心 (L. 107). 天聲。— Phonetic series 389

吞 𠵹

**T'un<sup>1</sup>**. To gulp down. 咽也。从口 (L. 72). 天聲。

D 夷 𡗗

**I<sup>2</sup>**. The men 大 armed with bows 弓; the primitive inhabitants, barbarians, borderers of the Eastern Sea, inhabitants of the South-West countries; 从大, 从弓, 會意。— Phonetic series 212.

Compare 夾 *shan<sup>4</sup>* L. 13 B; 夾 *chia<sup>1</sup>* L. 27 F; 𡗗 L. 88 B; 爽 L. 39 O; 無, L. 10 I.

I 奎 𡗗

**Sui<sup>1</sup>**. Bird 隹 spreading its wings to fly, as the man stretches out his arms in the character 大; 鳥張羽也。从大, 从隹, 會意. It is now obsolete, but forms the important compounds.



奪

**To<sup>2</sup>.** Chuan-chu, the modern meaning is: to take by violence, to seize, to carry off. Primitive meaning: to apprehend with 又 the hand, a 奮 bird that flies, that is free. The 寸 for 又 is a modern substitution. See L. 43 A. 从又、从奮、會意、手持隹也。

奮

**Fèn<sup>4</sup>.** Chuan-chu, the modern meaning is: to excite, to arouse, to exert one's strength. The primitive meaning is: a bird 奮 flying upwards over the 田 fields; 飛也、从奮在田上、會意。

F 夨 𠂔

**T'ao<sup>1</sup>.** To advance, to move forward, to prosper rapidly, as 大 the man who has past his 十 tenth year. Speedy growing. By extension, to enter, to go in gladly; 進也。See 奏 tson<sup>4</sup>, L. 47 M. It forms

皋

皐

**Kao<sup>1</sup>.** Growing 夨 clearness 白; light, full day; 白之進也。从夨、从白、會意。Note the

modern altered forms

臭 皐 皐 皐

**Second series:** 大 the second form.

G 大 𡗗

**Ta<sup>1</sup>.** Primitive sense: a man standing (head, arms and legs; compare L. 60 A); 古文大也。像、人形。It forms the important following compounds

𡗗 𡗗

H 立 𡗗

**Li<sup>4</sup>.** A man 大 standing on the 一 ground (L. 1, 2°). To stand; 从大在一之上、會意。大人也、像。一地也、指事。— It is the 117th radical of characters relating to position and posture. Phonetic series 134. See the third series, below L. It forms

位

𡗗

**Wei<sup>4</sup>.** The place upon which a man 人 stands 立 straight; position, dignity, person; 从人、从立、會意。列中廷之左右謂之位。

昱

**Yü<sup>1</sup>.** Sun 日, 立 risen. Light, day

I 亦 𠂔

I<sup>4</sup>. In its ancient form, this character belongs to the first series. Its modern form induced to place it in the second. The primitive meaning is, the sides. A 大 standing man, whose sides are indicated by 𠂔 two lines or dots; 从大、𠂔 像。By extension, a contact, conjunction, and, also, etc. — Phonetic series 214. It forms

夜 𠂔

Yeh<sup>4</sup>. What is done by 大 men, when the 夕 night comes; to lie down on the right side, in order to sleep. Now, by extension, the night. The modern form of the character is a quaint invention of the scribes. — Phonetic series 415.

J 夫 𠂔

Fu<sup>4</sup>. A grown up 人 man, with a 一 pin in his hair, to show that he is of age; the virile cap is not represented; 丈夫也。从大、一 以 像 簪。人二十而冠,成人也。冠而既簪。 — Phonetic series 59.

K 央 𠂔

Yang<sup>4</sup>. A man 大 in the middle of the 冂 space (L. 34 A). Middle, centre. There are different chia-chieh. 从大在冂内。大者人也。 — Phonetic series 168.

**Third series:** Multiples of 立 and of 夫. Note the modern contractions and confusions.

L 竝 𠂔  
並

Ping<sup>4</sup>. Two or several men 立 (L. 60 H) standing side by side; together, succession, etc.; 从二立、會意。併也。今作並。 Note the modern deformation. It forms

普 𠂔

P'u<sup>3</sup>. Succession 並 of the 日 days, course of times, indefinite duration; then, by extension, generality, universality, ubiquity. — Phonetic series 754.

替 𠂔

Ti<sup>4</sup>. Succession 並 in a 自 prefixed order, after a list (L. 159); then, by extension, substitution, permutation, in the place of, instead of. The silly scribes changed the two 立 into two 夫, and 自 into 日.

M 扶 𡗗

**Pan<sup>4</sup>.** Two 夫 men keeping together; 从二夫並行也。 It is found in

輦 輦

**Nien<sup>3</sup>.** Imperial 車 car, drawn by 夫 men. It forms the phonetic complex 攆 nien<sup>3</sup>, to drive away, to cast out.

**Fourth series:** In some modern characters, 大 on the top of the compound is written 𡗗; v.g.

N 赤 灸

**Ch'ih<sup>4</sup>.** Composed of 大 and 火 (L. 126), both being contracted in the modern form; 从大从火, 會意. The 大 human 火 fire, blushing through anger. By extension, red colour. — It is the 155th radical. See 赧 nan<sup>3</sup> (L. 43 J), to blush through shame.

0 幸 幸

**T'a<sup>4</sup>.** A man 大, who feeds 羊 flocks; 放羊也。 It forms

達 絆

**達 達** **Ta².** To lead forward 是 (L. 112 E) flocks. By extension, a large space in which one moves at ease, as the steppes, 行不相遇也; open way, to attain, to prosper, etc. — Phonetic series 76t.

**P** **Note:** Do not mistake 大 for a certain cover, similar to the first ancient form of 大, which is also written 土 in the modern writing, e.g. in 去, etc. See L. 38 F, G.

## LESSON 61.

About the different modifications of 大 (L. 60): 𡗗, 𡗘, 尢, 交, 尫, with an appendix on the primitive 文.

First series: 𡗗 *chai*<sup>3</sup>.

A 𡗗 𡗘

**Chai**<sup>3</sup>. A man who bows the head behind. It is found in

吳 吳

**Wu**<sup>2</sup>. A man who bows the head behind, to cry 口 louder; to vociferate; 从 𡗗, 从 口, 會意. It became an important proper name. — Phonetic series 315. Note the strange alteration of the modern character.

Second series: 𡗘 *yao*<sup>1</sup>.

B 𡗘 𡗙

**Yao**<sup>1</sup>. A man who bends the head forward, in order to run, to jump, to march. By extension, to lean, to incline, to hang, to rock, to shake. — Phonetic series 92. On the top of the compounds, 𡗘 sometimes becomes 土 in the modern writing (as 大, L. 60, fourth series), e.g. in 幸 *hsing*<sup>4</sup> L. 102, and 走 *tsou*<sup>3</sup> L. 112, 𡗙 *ch'iao*<sup>2</sup> L. 75 B. — Note 笑 *hsiao*<sup>4</sup>, to laugh. Etymologically, 竹 bamboos 𡗘 rocked by the wind; 竹得風, 如人之笑也。从竹、从𡗘、會意。The spasmodic motion of the belly, when a fat Chinese is laughing.

Third series: 尢 *wang*<sup>1</sup>.

C 尢 尫

**Wang**<sup>1</sup>. A 大 man who puts his weight on his 尢 right leg, to make an effort, a spring; 曲脛也。从大、像。而屈其右腿。指事。It is often written 尫, or 𡗚 (a phonetic being added). — It is the 43th radical. It must be distinguished from 尫 *yu* (L. 131 C). It forms

无 𡗛

**Wu**<sup>2</sup>. A 大 man who 尫 exerts himself against an — obstacle, without surmounting it, unsuccessfully, in vain. By extension, negation, not, no. — It is the 71th radical, a fictitious one, for the whole series belongs to 无 *chi*<sup>4</sup>, L. 99 E.

Fourth series: 交 chiao<sup>1</sup>.

D 交 交

**Chiao<sup>1</sup>.** A man 大 who crosses his legs, who entwines between his legs; 交脛也。从大。像。To join, to unite, to have intercourse, etc. — Phonetic series 183.

Fifth series: 亢 k'ang<sup>1</sup>.

E 亢 亢

**K'ang<sup>1</sup>.** A man who puts his weight on both legs, stretched apart, to make an effort; 屈左右脛。指事。Compare L. 61 C. The upper part of the body is shortened, to represent that it is the lower part that acts. Derived meanings: exaggerate firmness, obstination, rebellion. — Phonetic series 67.

Appendix. 文 wên<sup>2</sup> has nothing in common with 大.

F 文 文

**Wên<sup>2</sup>.** A primitive. Lines that intercross, veins, wrinkles, ripples; sketch, literary, genteel, elegant; 畫也。像。— It is the 67th radical of a few characters relating to ornamentation. Phonetic series 88. It forms

吝

**Lin<sup>4</sup>.** The wrinkles 文 of an emaciated man, who does not 口 eat enough; parsimony, stinginess.

虔

**Ch'ien<sup>2</sup>.** The wrinkles 文 caused by terror, in the presence of a 虎 tiger; reverential awe. It is often wrongly written 虔.

彪

**Wên<sup>2</sup>.** A whole of intricate lines. To the thick lines 文, are added finer lines 彡 (L. 62). It forms

彥 彥

**Yen<sup>4</sup>.** A collection of lines still more intricate; 文, 彡 and 厂 that has nothing in common with han<sup>4</sup> L. 59 A. The wrinkles of the old men's face. By extension, a venerable person or appearance. — Phonetic series 497. It forms

產 產

**Ch'an<sup>3</sup>.** The 彥 wrinkles formed on the body consequent upon child-birth 生. Fecundity, to bear, to produce. — Phonetic series 592.

## LESSON 62.

About the primitive 彡, and its derivatives.

First series: 彡.

A 彡 彡

Shan<sup>1</sup>. Hair, feathers, lines, etc. 毛飾畫文也。像。— It is the 59th radical of characters alluding to stripes. Phonetic series 26. It forms

B 須 須

Hsü<sup>1</sup>. Beard. The 彡 hair on the chin, beneath the head (L. 160 C); 頁下之毛也。从頁, 从彡, 會意。Now 鬚. Men, in China, only allow their beards to grow, when the time has come for them to govern their family, to be a master over it. Hence the extended meanings: necessary, requisite, appointed time, etc.

The two following compounds, often confounded in the modern writing, are to be carefully distinguished:

C 參 羽  
參 羽

Chên<sup>3</sup>. Hair 彡 of a 人 man, says the Glose; 从彡, 从人, 會意。髮也。— Phonetic series 106.

Shan<sup>1</sup>. A wing 羽 (L. 22 A) provided with 彡 feathers; 从羽, 从彡, 會意。Flapping, vibration. It forms

參 參  
參 參

Shên<sup>1</sup>. Ts'an<sup>1</sup>. The three stars in the middle of Orion. They are represented by three 日, of which 𠂇 is the modern abbreviation. The lower part represents the rays emitted. 三星也。參像光大下垂。Compare 星 L. 79 F. — Phonetic series 652, under its modern form

Second series. Multiples of 彡 and of 參. The Chinese philologists consider, as derivatives from 參, the two following, D and E. It seems rather as if there were two other ways of representing a pair of wings, analogous to 參.

D 弱 弱

Jao<sup>4</sup>. Slender, fragile, weak. The wings of a young bird, with their first feathers; 新生羽也。The skeleton of the wings resembles two 弓 bows, L. 87.

The two wings are represented as torn out; the crook on the top represents the extremity by which they were united to the body; in the modern writing, the crook at the bottom replaces one of the strokes of 彡. — Phonetic series 540.

E 羽 羽

Yü<sup>3</sup>. Another representation of a pair of wings with feathers; 鳥長毛也。— It is the 124th radical of the characters relating to plumes and feathers. Phonetic series 251. It forms many important compounds. We saw 翕 L. 18 C; 翯 L. 34 J; note also

F 翾 翾

Liao<sup>4</sup>. To flutter, to rise while flying; 从羽, 从夆, 會意高飛也。— Phonetic series 629.

G 翟 翟

Ti<sup>2</sup>. A pheasant, 从羽, 从隹, 會意。山雉, 尾長者。— Phonetic series 791. See 翟 t'iao<sup>4</sup> and 翟 ti<sup>2</sup>, L. 78 E.

H 翕 翕

Hsi<sup>4</sup>. To gather 合 the wings 羽; union, harmony; 从羽, 从合, 會意。斂羽也。— Phonetic series 681.

I 扇 扇

Shan<sup>4</sup>. The two sections of a 戶 folding-door (L. 129); 从戶, 从羽, 會意, 門兩傍如羽也。— Phonetic series 559.

## LESSON 63.

About the primitive 彳.

A 彳 彳

Ch'ih<sup>4</sup>. To take a step forward with the left foot; 步也。彳. By extension, in composition: to walk. — It is the 60th radical of characters relating to walking. See the derivative 役 t'ih, L. 22 D.

Inverted, 彳 gives

B 亍 亍

Ch'u<sup>4</sup>. To finish the step, by bringing forward the right foot; 从反彳, 指事。步止也。It has nothing in common with 丁 ting<sup>4</sup>, L. 57 A.

Both together, they form

C 行 行

Hsing<sup>2</sup>. To march, composed of 彳 one step with the left foot, joined to 亍 one step with the right; to step; 从彳, 从亍, 會意。人之步趨也。— It is the 144th radical of characters relating to motion. The phonetic is inserted in the middle; e.g. 衍, 衛, 衙 etc.

D 彳 亍

**Yin<sup>3</sup>.** It is 彳 lengthened, to represent long strides; 長行也。从彳而引之, 指事, — It is the 54th radical. To be distinguished from the 162th radical 彳, composed of 彳 and 止 (See L. 112 E).

## LESSON 64.

About the three primitives, 夕 hsi<sup>4</sup>, 月 yüeh<sup>4</sup>, 朋 fêng<sup>4</sup>, p'êng<sup>2</sup>.

**First series: 夕 hsi<sup>4</sup>.**

A 夕 𠄎

**Hsi<sup>4</sup>.** The evening, the beginning of night; represented by the moon emerging on the horizon, the lower part of the moon being still invisible. Compare the ancient form of 夕, with that of 月 (L. 64 G); the latter has one stroke more; 暮也。从月半見, 指事。 — It is the 36th radical and forms

B 名 𠂔

**Ming<sup>3</sup>.** The name, the personal appellation of a man, from 口 mouth and 夕 evening, because, at dusk, it is necessary to give one's name to be known; 从口, 从夕, 會意。夕不相見, 故以口自名。 — Phonetic series 230.

C 飧

**Sun<sup>1</sup>.** An 夕 evening 食 meal, supper; 飧也。从夕, 从食, 會意。

D 𡇗 𡇘

**Yüan<sup>1</sup>.** Decency, 𡇗 (L. 55 B) modesty during 夕 night. It is not decent 寢不尸 to lie like a corpse, says Confucius. Good behaviour, good bearing, 从夕, 从 𡇗, 會意。臥有節也。Compare L. 60 I. — Phonetic series 174. It forms

𡇙 𡇚

**Wan<sup>3</sup>.** In the 宀 house, 𡇙 good behaviour. To comply with the demands of others; hence the derived meaning, to bend. — Phonetic series 407.

E 多 𠂔

**To<sup>1</sup>.** Two 夕, meaning symbolically, reduplication, multiplication, multitude, many. The old character (two nights) was used *chia-chieh* in this sense, on account of its simplicity; 重也。Compare 72 L, and 147 F note. — Phonetic series 239. It forms



F

宀  
宜

𡩂  
𡩂

1<sup>2</sup>. Idea of the good ordering of all the 多 objects contained in a house, between the 宀 roof and the 一 ground. The 夕 unique is supposed to be 多 contracted. By extension, fit, right, harmonious, proper; 所安也。从多在宀之下，一之上，會意，指事。— A more simple explanation is at hand: in the 宀 house, 一 to spread out, in good order, the mats and bed cover for 夕 night. Regular stir at night. We are indebted to the scribes for 宜, the modern form. Compare *pei*<sup>4</sup>, L. 54 G.

Other derivatives from 夕: see 外 *wai*<sup>4</sup>, L. 56 F; 夜 *yeh*<sup>4</sup>, L. 60 I; 夙 *hsü*<sup>4</sup>, L. 44 G; 夢 *mêng*<sup>4</sup>, L. 158 F; etc.

Second series: 月 *yüeh*<sup>4</sup>.

G

月

𠄎  
𠄎

*Yüeh*<sup>4</sup>. The moon's crescent, completely visible (compare 夕 *hsi*<sup>4</sup>, L. 64 A); 太陰之像。弦闕形。— It is the 74th radical of characters relating to the moon. It forms

H

閒  
間

門  
門

*Hsien*<sup>2</sup>. From 門 door and 月 moon; the moon-light streaming in through the crackles of the door. Interstice, idle, empty, leisure, and other *chuan-chu*; 隙也。从門中見月，會意。The modern scribes often write incorrectly 間. Phonetic series 684.

Other derivatives from 月: see 有 *yu*<sup>3</sup>, L. 46 H; 明 *ming*<sup>2</sup>, L. 42 C; 朔 *sho*<sup>4</sup>, L. 102 D; 望 *wang*<sup>4</sup>, L. 84 G; etc. But 朝 *chao*<sup>1</sup> does not come from 月; see L. 117 D.

Third series 朋. Has nothing in common with 月 *yüeh*<sup>4</sup>.

I

朋  
𪚩

The ancient character, a primitive, represents the *tail* of the fabulous and felicitous bird *Fêng*<sup>4</sup>, the phoenix; by extension, the phoenix *complete*. Was the phoenix called *P'êng*<sup>2</sup> in certain Provinces, or was the *p'êng*<sup>2</sup> another auspicious bird? We do not know. Anyhow, two new characters were made: 鳳 *fêng*<sup>4</sup>, the phoenix; and 鵬 *p'êng*<sup>2</sup> a monstrous bird, like the *rakh* or *roc* of Arabian story

(according to European definitions). — From that time, 朋 is no more read *fêng*<sup>4</sup>, and does not mean *phœnix*. It is read *p'êng*<sup>2</sup>, and means, *friend*, friendship; for, says the Glose, when the phoenix flies, it draws all other birds after it, by sympathy; hence the idea of affection, friendship, association; 朋, 神鳥也。古文鳳, 像形。鳳飛, 羣鳥隨以萬數, 故以爲朋黨字。 — Phonetic series 387. But 朋 does not come from 朋; see L. 156 H.

## LESSON 65.

About the partial primitive 肉. See 爿, L. 17, G, H, I, J. Note also that, in its contracted form 月, 肉 is easily confounded with 月 *yüeh*<sup>4</sup> (the moon, L. 64 G), and with 舟 for 舟 *chou*<sup>1</sup> (boat, L. 66 A).

A 肉 肉  
月 月

Ju<sup>4</sup>. Jou<sup>4</sup>. Pieces 爿 of dry meat 勺 gathered in bundle; 戠肉, 像形; meat smoke-dried in the old fashion; now, meat in general. See L. 17 G. — It is the 130th radical of a large group of characters relating to meat and food. See 肴 L. 39 J, 胄 L. 18 J, 育 L. 94 E, 胥 L. 46 D, 脊 L. 13 I, 胃 L. 122 C, etc. Note 筋 *chin*<sup>4</sup>, the sinews; the parts of the flesh 月, elastic like bamboo 𦵏, that give 力 strength; 會意. 肉之力也。

B 胄 胄  
胄 胄

Chou<sup>4</sup>. Compare the composition of this character with that of 胄, L. 18 J. Flesh 月 coming from its 由 principle; posterity, offspring. Do not confound this character with 冑 helmet, L. 34 J. The modern forms are identical; the ancient ones differ.

C 胄 胄  
胄 胄

K'ên<sup>3</sup>. The flesh 月, by opposition to the 冎 skeleton, (L. 118 A) The top of 冎 was already missing in the *hsiao-chuan* writing. The modern scribes replaced it by a 止, which is a nonsense, k'ên<sup>3</sup> having nothing in common with 止 (L. 112 A); 著骨肉也. 从肉. 从冎省. 會意. 今俗字誤作 肯. The flesh being soft and flexible relatively to the bones that are tough and rigid, hence the derived meanings, to model one's self, to yield, to follow, to be easy tempered, to be inclined, prone to. — Phonetic series 367, under its modern form.

D 𠂔 𠂔

14. The antique dance. The pantomimists dancing 八 on two ranks, back-to-back 背 (contracted into 月). Now 𠂔. 𠂔舞 𠂔也。从背省。从八會意。It forms 𠂔 *hsieh*<sup>4</sup>, which the scribes changed into 𠂔. Resting 尸 of dancers 𠂔, after the dance; they received then small gifts. Hence the extended meaning, of small value, of little importance, insignificant.

E 𠂔 𠂔

Yüan<sup>1</sup>. Larvæ 月 fleshy without skeleton, that can 〇 double themselves up, like mosquito and ephemera larvae, that swarm in summer, even in the wells; 井中赤蟲也。从肉無骨也。〇像首尾可按之形。— Phonetic series 321.

F 𠂔 𠂔

Chien<sup>1</sup>. Shoulder; 𠂔也。从肉,像形。In the ancient characters, 肉 represents the whole of the pectoral and the scapulary muscles, the line that springs from them representing the arm. In the modern character, the shoulder-blade is outlined. The scribes strangely contracted it into 𠂔. It is unconnected with 𠂔, L. 129. See 克, L. 75 K

G 𠂔 𠂔

Jan<sup>2</sup>. Meat 月 of 犬 dog (L. 131); 犬肉也。从肉,从犬,會意。It forms

𠂔 𠂔  
𠂔 𠂔  
𠂔 𠂔

Yen<sup>1</sup>. To be satiated; 飽也。To be glutted 甘 (changed by the scribes into 日), with 月 meat of 犬 dog. This satiety seems to have been the ideal one. It went, in an ancient form, till belching 𠂔 took place (L. 85 C). By extension, disgust, aversion. It is now replaced, in this sense, by the compound 厭 *yen*<sup>1</sup>, 𠂔 representing the retreat from eating. Phonetic series 793.

𠂔 𠂔

Jan<sup>3</sup>. To roast 火 flesh 月 of dog 犬 By extension, to roast, to burn, to light. It is now also used, *chia-chieh*, as a conjunction, an adverbial particle, etc. — Phonetic series 691.

H 祭 𦍋

Chi<sup>4</sup>. Oblation, sacrifice; 祀也。从示。从𠂔持肉會意。Offering 𠂔 of meat 月, that brings down the 示 influences from heaven (L. 3 D) — Phonetic series 595. — There is an analogous composition in 登 têng<sup>4</sup> (a 豆 vase in which 月 meat is 𠂔 offered). But 望 wang<sup>4</sup> is derived from 月 yüeh<sup>4</sup>, moon, and not from 月 jou<sup>4</sup>. See L. 81 A.

### LESSON 66.

About the primitive 舟 chow<sup>4</sup>. Its contracted form 月 is to be distinguished from 月 yüeh<sup>4</sup>, L. 64; and from 月 jou<sup>4</sup>, L. 65.

A 舟 𦍋

Chow<sup>4</sup>. Canoe, vessel, boat of any sort. The first canoes, says the Glose, were trunks of trees hollowed out; 船也。像形。古者鼓貨, 剡木爲舟, 剡木爲楫, 以濟不通。It represents a kind of canoe, straightened, to take less room. Turned up bow, deck propped up by a pivot that represents the internal wood-work; an oar on front, a helm behind the boat, which is opened, to mean that the helm goes beyond. — It is the 137th radical of characters relating to vessels. It forms

B 般 𦍋

Pan<sup>4</sup>. To make a boat 舟 move along, by repeated 攴 strokes of the oar (L. 22 B); 从舟, 从攴, 會意。舟之旋。攴所以旋也。The action of the oars must be equal and regular; hence, the derived meanings, regular way, manner, equally. Do not confound this character with 船 ch'uan<sup>2</sup>, boat, L. 48 E. — Phonetic series 555.

C 服 𦍋

Fu<sup>2</sup>. To govern 𠂔 (L. 55 C) a 舟 boat, that obeys; 舟人行舟者。从舟, 从𠂔, 會意。Chuan-chu, to obey, to yield to; mourning clothes as coarse as the clothes of sailors; clothes in general, etc. K'ang-hsi incorrectly classified 服, as well as 𦍋 (L. 47 J), under the 74th radical 月, the moon.

D 前 𦍋

Ch'ien<sup>2</sup>. To advance, forward, before, formerly, etc. A boat 舟 advancing towards the harbour, where it will 止 stop. The modern character, is a strange invention of a scribe; 从止在舟上, 會意。進也, 先也。今俗作前。— Phonetic series 431.

Other characters derived from 舟: 𦍋, L. 47 J; 𦍋, L. 2 E; 𦍋, L. 14 F; 受, L. 49 E; 朝, L. 117 D.

## LESSON 67.

About the primitive 女 nǚ<sup>3</sup>.

First series: 女 and its multiples.

A 女 𡚦

Nǚ<sup>3</sup>. A girl; 像形, The character *hsiao-chuan* is already a cursive modification of the ancient character, that was uneasy to write, on account of the perfectly symmetrical lines. The right part was altered. — The ancient character represented the ritual bearing of the Chinese women, the arms hanging down, and crossed over the body. The head was not represented. The shoulders, arms, chest and legs were outlined. Compare L. 67 O. — It is the 38th radical of characters relating to women. When meaning *thou, you*, 女 and 汝 are mere *chia-chieh*, adaptation of a sound.

B 好 𡚦

Hao<sup>3</sup>. Hao<sup>1</sup>. What is good, what one loves: 女 wife and 子 children. By extension, good, to love; 美也. 愛也. 从女. 子. 會意.

C 奴 𡚦

Nu<sup>2</sup>. Female slave. Women 女 under the hand 扌 of a master; a guilty woman, condemned to pound the rice (see 春 L. 47 N). 从扌. 从女. 會意. 奴婢皆古之罪人也. — Phonetic series 141.

D 如 𡚦

Ju<sup>2</sup>. To 口 speak like a 女 woman, with a womanly skill, in conformity with the circumstances, and the dispositions of the man one desires to wheedle. Extended meaning, as, like, according to. 从女. 从口. 會意. — Phonetic series 216.

E 妾 𡚦

Ch'ieh<sup>1</sup>. Daughter of a culprit, reduced to servitude, according to the old way; by extension, a concubine; 从辛 (L. 102 E), 从女. 會意. 有罪女子. — Phonetic series 331.

F 安 𡚦

To<sup>3</sup>. Security, tranquillity. When 宀 the hand is firmly placed upon 女 women; 安也. 从宀. 从女. 會意. — Phonetic series 306. It forms 綏 sui<sup>1</sup>, 糸 a thread that 妥 attaches, that makes sure.

G 安 𡚦

Nan<sup>1</sup>. Good order, peace. When the 女 women are well enclosed in the 宀 house; 靖也. 从女在宀中. 會意. — Phonetic series 176.

H 晏 晏

Yen<sup>4</sup>. Visit during the 日 day, to the 女 gynecium; siesta, mid-day nap; 从女, 从日, 會意. It forms 宴 yen<sup>4</sup>, recreation, feast, banquet; and the phonetic compound

匿 匿

Yen<sup>3</sup>. To hide; 匿也. 从匚 (L. 40 B), 晏聲. — Phonetic series 495.

Other derivatives from 女; see 妻 ch'i<sup>1</sup>, L. 44 G; 要 yao<sup>1</sup>, L. 50 N; etc.

I 姦 姦

Chien<sup>1</sup>. Quarrelling, mutual slandering. For, says the Glose, not without melaucholy, two women cannot be on good terms; 訟也. 从二女, 會意. 二同居, 其志不同.

J 姦 姦

Chien<sup>1</sup>. Amours and intrigues among and with women; traitorous; for, says the Glose, a man who debauches women, is a traitor to his fellow-men; 私也. 从三女, 會意.

**Second series:** 毋 wu<sup>2</sup>. A series is reserved to this derivative from 女, because it forms a group. Note the malformation of the modern character.

K. 毋 毋

Wu<sup>2</sup>. A woman placed under lock and key — (L. I, 3) for misbehaviour. Prison of the guilty women. Each palace had a place reserved for that purpose. The persons thus confined were utterly unemployed, and saw nobody. Hence the derived meanings, to avoid, to abstain, inutility, nothingness; 禁止之也. 从女, 像, 有姦之者. 一, 以止之, 指事. — It is the 80th radical.

L. 毒 毒

Ai<sup>3</sup>. A man 士 (24 C) who behaves badly; 毋 confined, or worth to be so; a debauchee; 士無行也. 从士, 从毋, 會意.

M. 毒 毒

Tu<sup>2</sup>. The poisonous vegetables that 生 grow here and there, and that must be 毋 avoided; poison, venom; 害人之草, 往往而生. 从生, 从毋以止之, 會意.

N. 婁 婁

Lou<sup>2</sup>. Woman 女 confined, enclosed 中 in the 毋 prison of the gynecium; for ever idle; useless, etc; 毋中女, 空虛之意也. — Phonetic series 631. It forms

數 數

Shu<sup>3</sup>. Shu<sup>4</sup>. Formerly, it meant 支 to govern the 婁 confined women. Now, it means, to count, a number; 計也. — Phonetic series 812.

Third series: 母 *mu*<sup>3</sup>. It is another derivative from 女, forming a group.

O 母 𡙇

**Mu**<sup>3</sup>. A woman who has become a mother. This is represented by the addition of two breasts to the character 女. She suckles a child, says the Glose; 从女, 像。兩點像, 乳形。乳子也。Idea of fecundity, of multiplication. — Phonetic series 139. It forms

P 每 𦰩

**Mei**<sup>3</sup>. Grass 屮 (L. 78), 母 prolific: 从屮, 从母。草盛也。The actual meaning of this character, every, each, is *chia-chieh*. — Phonetic series 294. It forms.

𦰩 𦰪

**Fan**<sup>2</sup>. Luxuriant vegetation, the 每 plants 糸 twisting into a tangle; 从每, 从糸, 會意。Now 𦰪, on account of a mistake made by the scribes, says the Glose; 誤作 𦰪。

𦰪

**Yü**<sup>4</sup>. See L. 94 F.

## LESSON 68.

About the primitive 彡 *chi*<sup>4</sup>. An appendix is reserved for a few analogous forms. In the modern writing, 彡 has different forms and is easily mistaken for 彡 the hand (L. 44).

First series; 彡 *chui*<sup>4</sup> and 互 *hu*<sup>4</sup>.

A 彡 彡

彡

彡

彡

**Chi**<sup>4</sup>. A primitive. It is intended to represent a boar's or a hog's snout; 豕之頭也。像。The representation, which is lifted up, is very rough. The top stroke represents the nose flattened. The bottom stroke represents the neck. The left stroke is a boar's tusk, the point being forward. — The boar and the hog played a very important part in the Chinese hunting and cattle-breeding, therefore they gave birth to many characters. — It is the 58th radical of characters, mostly relating to swine. It is unconnected with the following.

B 互 互

**Hu**<sup>4</sup>. A primitive. Represents the twisting of two or several strands, to make a rope; 所以糾繩也。像。By extension, reciprocity, relation, connection, communication.

Second series: Derivatives from 豕 *chi*<sup>4</sup>.

C 彘 豨

**Chih**<sup>4</sup>. Boar 豕, wounded by an 矢 (131 A) arrow, under the neck, between the two 比 (27 I, note 1) fore-legs; killed at the hunting.

D 彘 豨

**I**<sup>2</sup>. Offerings to the manes of ancestors; 宗廟祀也。从糸, 从米, 从豕, 从𠂔, 會意。A 豕 boar's head, 米 grain, 糸 silk, the whole being offered with 𠂔 the hands.

E 彘 豨

彘 豨

**I**<sup>4</sup>. Boar, a bristle-covered animal. The head, the bristles, the 巾 hind-legs and tail. Compare 内 L. 23 C; 从豕, 下像毛足. It forms

彘 豨

彘 豨

**Wei**<sup>4</sup>. **Hui**<sup>4</sup>. This character, utterly altered in the modern writing, first meant, the hedgehog, the snout of which resembles the hog's; 彘蟲也。似豬而

小, 毛刺. The animal is specified by 胃 (ancient form, L. 122 C) the stomach, on account of its extraordinary voracity. In the modern character, on the top 豕; then 一 the two long bristles of the third ancient form; then 田 for the ancient form of 胃; lastly 木 for the hind-legs and tail of 彘. To mean *hedgehog*, the character is now written 蜎; while 彘 *hui*<sup>4</sup> is used *chuan-chu* to mean *collection*. The idea is taken from the collection of sharp points that cover the back of a hedgehog.

**Appendix.** According to their modern writing, the four following compounds seemingly come from 豕; but the two first ones are certainly not derived from it.

F 彘 豨

**Lu**<sup>4</sup>. To behead, to trim and to bark a tree (the stump being upright). On the top, an axe of a special form, the haft of which bends to the right; 丿 its action; 丨 the tree — beheaded; four small strokes represent the branches and the bark cut. Now 剝. — Phonetic series 461. — The ancient character simply represented the cutting off the trunk, the branches falling on both sides, and the shreds of the bark torn out. Compare L. 45 J. 剝木也。像形。



G 豕 豸

**Mei<sup>4</sup>.** A modification of the preceding. The axe's handle is not represented. Ancient form: a head of 鬼 (L. 40 C) upon a trunk cut down. Now 魃 Spirit of a dead tree; supposed, to be malignant; 老物精也。物神謂之魃。

The two following characters, of identical composition, 彘 head, and 豕 body of a hog, have probably been fabricated in two different centres (see page 7).

They differ only by one stroke, the head being separated in the first, and joined with the rest in the latter.

H 豕 豸

**Shih<sup>3</sup>.** Pig. The scribes write it, as the following, in its derivative 蠹 li<sup>3</sup>, bristle-covered larvæ that eat away the tissues and the books.

I 豕 豸

**T'uan<sup>3</sup>.** Usual meaning, pig's bristles. Derived meaning, commentaries, accessories to the text as the bristles are accessory to the pig. — Phonetic series 577.

## LESSON 69.

About the primitive 豕 shih<sup>3</sup>. An appendix will treat about 亥 hai<sup>4</sup> and 象 hsiang<sup>4</sup>.

A 豕 豸

**Shih<sup>3</sup>.** Boar, hog. The head is replaced by a line; on the left side, the belly and the paws; on the right side, the back and the tail; 彘也。像。頭。足。而後有尾。It has many compounds, e. g. 逐 chu<sup>2</sup>, to drive or push out pigs, to expel in general. — It is the 152th radical of characters mostly referring to swine.

B 豕 豸

**Hun<sup>4</sup>.** Inclosure 口 of 豕 pigs, a sty, a privy: the pigs in China eating fecal matters; 廁也。 — Phonetic series 538.

C 豕 豸

**Chia<sup>1</sup>.** Human dwelling, says the Glose. By extension, family. 从宀, 从豕, 會意。古文从豕。人所居室。The pigs live around the houses of the Chinese countrymen, and even enter in them, as well as the dogs. The street-cleaning and privy-emptying are left to these two animals. — Phonetic series 516.

D 𧣾 𧣾

**Chü<sup>4</sup>.** To fight with rage, as a 豕 boar that defends itself against 虎 a tiger; 从豕, 从虎, 會意。豕虎相鬥, 不解也。— Phonetic series 731.

E 𧣾 𧣾  
豚 豚

**Tun<sup>2</sup>.** A sucking pig. It was offered in some sacrifices, hence the ancient form, 豕 a pig, the 月 flesh of which is 豕 offered. Compare 祭 **chi<sup>4</sup>**, L. 65 H. 古文, 从豕, 从豕持肉, 以給祠祀, 會意。

F 豕 豕

**Sui<sup>2</sup>.** To partake 八 (18) the 豕 pigs, in bands, in flocks: 从豕, 从八, 散也。It forms

遂 隊

**Sui<sup>2</sup>.** A band of pigs marching, following their leader; hence, to follow in general; 順也。— Phonetic series 758.

隊

**Tui<sup>4</sup>.** Troops; garrison that guards the 阨 walls. It forms the phonetic compound 墜 **chui<sup>4</sup>**, to fall, 落也。

G 豕 豕

**Cho<sup>2</sup>.** A pig 豕 having two feet 丩 trammelled; 从豕 繫二足。按、指事。— Phonetic series 340 It forms

冢 冢

**Chung<sup>3</sup>.** Tumulus, kuoll, tomb, chia-chieh of an ancient character used in hunting; 高墳也。Compare 冢 L. 34 I, the composition of which is similar — Phonetic series 527.

H 豕 豕

**I<sup>2</sup>.** Boar 豕 that 辛 attacks (L. 402 E); 从豕, 从辛, 會意。辛犯之意。Bravery, heroism. In this sense, the compound 毅 **i<sup>4</sup>** is now used.

I 豕 豕

**Shih<sup>3</sup> and T uan<sup>3</sup>.** See L. 68 H, I.

J

豕  
豕  
豕

**Pin<sup>1</sup>.** A flock of pigs; *two* being taken for a multitude. It forms

**Pin<sup>1</sup>.** A district in the mountains 山 of 陝西 Shensi, where boars 豕 formerly abounded.

**Hsien<sup>2</sup>.** To burn brush-wood, in order to drive out the boars.

Appendix: 亥 hai<sup>4</sup> and 象 hsiang<sup>4</sup>.

K

亥 豕  
豕  
豕 豕

**Hai<sup>4</sup>.** The hog 豕 (L. 69 A), with one stroke added to the tail; 古文 豕 字。加 尾。It is used, in the horary cycle, to designate the time 9 to 11 p. m.. This time, says the Glose, is the most propitious for the conception. Hence numerous different figures, that represent two persons, sometimes a man and a woman (L. 67 O), under 二 heaven (L. 2 G), that is to say, cooperating with the productive action of heaven, by begetting children. — Phonetic series 197.

L

象 象

**Hsiang<sup>4</sup>.** Elephant. A primitive, representing the characteristic parts of this animal. On the top, the trunk; then a bow representing the tusks. The legs and tail look like those of the 豕 pig. 南方大獸。長鼻牙。像鼻牙。四足尾之形。— Phonetic series 683.

## LESSON 70.

About two primitives, 𦉳 chi<sup>2</sup> and 𦉴 chi<sup>1</sup>. The latter is to be distinguished from 兀 wu<sup>4</sup> (L. 29 K); as well as from 𦉵 or 𦉶 at the bottom (LL. 18 and 47).

A

𦉳 𦉳

**Chi<sup>2</sup>.** Sieve, riddle. It represents the object; 像形。

B

𦉴 𦉴

**Chi<sup>2</sup>.** Prop, stool; 下基也。像形。  
Both being combined form

C

其 其

**Chi<sup>2</sup>.** Sieve placed upon its support; 从 𦉳, 像形。下其 𦉴 也。The old utensil being no longer used, the character has become chia-chieh a demonstrative pronoun; 助語之詞。— Phonetic series 327.

𦉴 Chi<sup>1</sup> is found in 典 L. 156 C; 箕 L. 41 G; 𦉵 L. 40 C; 𦉶 L. 55 H.

## LESSON 71.

About the primitive 弋 *i*<sup>4</sup>. Special series are reserved for the important derivative 戈 *ko*<sup>4</sup>, and its numerous family.

First series: 弋 *i*<sup>4</sup>.

A 弋 𠄎

**I**<sup>4</sup>. Primitive. Some see, in this figure, a hook driven in the wall, to suspend objects; others see an arrow with a thread; others, see in it a fish or pin that was used to count, to mark, to order, to decide. — Note for the understanding of this Lesson, that the ancient weapons were varied. Each one had its own representation. Later on, many of them disappeared, and their characters were used for other purposes. It is the 56th radical, and forms

B 代 𠄎

**Tai**<sup>4</sup>. Order 弋 of succession, substitution of 1 men, and by extension, of things; instead of, in place of; 凡以此易彼, 以後續前, 皆曰代。 — Phonetic series 161, Not to be confounded with 伐 *fa*<sup>4</sup>, L. 71 G.

C 式 𠄎

**Shih**<sup>4</sup>. Work 工 done after 弋 indications, after a pattern; a model, to imitate; 法也。 — Phonetic series 236.

D 弋

**Erh**<sup>4</sup>. Two pins, two. There is an old analogous form 弋 for 一 one. It forms

貳 貳

**Erh**<sup>4</sup>. Profit; a second 二 sum 貝 (L. 161) added to the first, to the capital; 副益也。从貝、

从弋, 會意。It is now used for security in accounts, instead of 二 that may be easily changed into 三 or 五。 — Phonetic series 674.

E 必 𠄎

**Pi**. A thing certain, decided. An arrow or a fish 弋 that divides 八, that solves a doubt, a dilemma; 从弋, 从八, 會意。弋者, 介分也。See L. 18 G. K'ang-hsi erroneously classified this character under 心 the heart. — Phonetic series 148.

Note that 武 does not come from 弋. See below K.

Second series: 戈 kuo<sup>1</sup>.

F 戈 戉

**Kuo<sup>1</sup>.** A kind of halberd, formerly much used. A hook or crescent on the top, then a cross-bar, and a halter hanging; 平頭戟也。像形。— It is the 62th radical of words relating to spears and arms. It forms

G 伐 戕

**Fa<sup>1</sup>** To destroy, to cut down. A man 人 who receives from behind a stroke with a 戈 halberd; 擊也。敗也。會意。— Phonetic series 195, To be distinguished from 代 tai<sup>1</sup>, L. 71 B.

H 戕 戕

**Ts'ai<sup>2</sup>.** At the bottom, 戈. On the top, the phonetic ts'ai<sup>2</sup> 才 (L. 96), contracted into 十 in the modern writing. To wound with weapons; 傷也。从戈, 才聲。— Phonetic series 241.

戕 戕

**Ch'ien<sup>1</sup>.** See L. 27 B.

I 戕 戕

**Chih<sup>1</sup>.** The ancient chiefs or officials. They held a 戈 weapon, when they made known their 意 (L. 73 E, contracted) will to their people 古職字。古之職役, 皆執干戈。Note the combination of the bottom stroke of 立, with the horizontal stroke of 戈, which gives one stroke less to the phonetic series 671.

J 或 或

**Yü<sup>1</sup>.** A primitive appanage, a post, a centre; the — land that a landlord defended with 戈 the weapons of his men; 口 represents his residence, castle or town; the limits are not indicated, because there were none; 邦也。从口, 从戈以守一, 會意。一地也。—

**Huo<sup>1</sup>.** Extended meaning of the preceding, an indeterminate person, whose name is not given, known only to be from such a principality; a vague determination. — Phonetic series 364. It forms

國

國

**Kuo<sup>3</sup>.** An estate, well 口 defined and surrounded with marks, as they were later on. Extended meaning, a state, a country; 从口, 从或, 會意。— Phonetic series 625.

或

**Po<sup>1</sup>.** Anarchy, revolution. When the fiefs are upset; one 或 being straight up, the other upside down; 亂也。从二或相對。

K 武 𠄎

**Wu<sup>3</sup>.** The army, soldiers. The 戈 lances that 止 stop the hostile incursions, thus allowing the people to prosper, says the Glose; 从止、从戈。會意。 Note that, in the modern character, by a singular exception, the 丿 of 戈 was placed on the top of the compound. — Phonetic series 410.

Third series. Characters derived from 戈 and easily confounded.

L 戍 戍

**Yüeh<sup>4</sup>.** A halberd 戈 with a 丿 hook: 兵也。从戈。从 丿。像形。 Phonetic series 175.

M 戌 戌

**Wu<sup>4</sup>.** Halberd with a crescent; 兵也。从戈。从 丿。像形。 See below P, the series 戌 derived from it. It forms the phonetic complex

茂

**Mao<sup>4</sup>.** Flourishing, blooming; 从艸、戌聲。艸豐盛也。 On its side, 茂 contracted forms

成 戚

**Ch'êng<sup>2</sup>.** To grow, to prosper, to attain, to end; 丁 (L. 57) is phonetic; 从茂省。丁聲。就也。畢也。 — Phonetic series 179. 丁 is abbreviated in the modern writing

N 戌 戍

**Shu<sup>4</sup>.** The 人 men armed with 戈 lances, who defend the frontiers; 守邊也。从人持戈。會意。 See the derivative 幾. 90 D.

O 戎 𠄎

**Jung<sup>2</sup>** Arms in general, war. From 戈 arms for the offensive, and 甲 (L. 152) armour for the defensive; the latter character is reduced to two strokes in the modern writing; 兵也。从戈、从甲。會意。 — Phonetic series 217.

P 戌 戌

**Hsü<sup>4</sup>.** To attack, to wound, to kill. A halberd 戌 and 一 a wound; 从戌、一。指事。謹其殺傷處。 It forms

威 威

**Mieh<sup>4</sup>.** To extinguish; 戌 to destroy the 火 fire; 火死曰威。 This character is now written 滅.

威 威

**Wei<sup>4</sup>.** Fear; the awe felt by 女 women menaced with 戌 death; 畏也。从女、从戌。會意。 By extension, a stern composure, an exterior that inspires awe; dignity, majesty.

咸 咸

**Hsien<sup>2</sup>.** To bite; to wound 咸 with the 口 mouth; 从戌, 从口, 會意, 戌傷也. The modern meaning, all, together, 皆也, is chia-chieh for 僉 or 兼. — Phonetic series 446. It forms

感 感

**Kan<sup>3</sup>.** Heart 心 bitten 咸 by a passion, an emotion. — Phonetic series 740.

歲 歲

**Sui<sup>4</sup>.** Jupiter, 木星也. the 步 planet that indicated whether 戌 an attack was to be made, or not. See L 71 P, L 112 G. The 步 is broken up, a half being on the top, a half at the bottom. — The ancients had also, for the computation of time, a cycle of twelve *years* based upon the revolution of Jupiter. Hence, later on, the extended and adapted meaning, a period of twelve *months*, a solar year; 越二十八宿, 十二年一次. 年也. 取木星行一次也. 四時一絡曰歲. Note that 歲 is a modern and wrong form. — Phonetic series 760.

**Fourth series:** 戈 doubled, in opposite directions; 我 o<sup>2</sup>.

Q

𠂔 𠂔

**O<sup>2</sup>. Ngo<sup>2</sup>.** Two 戈 weapons in conflict, two rights that oppose one another, my right, and, by extension, my *Ego*, my own person; personal pronoun, I, me. This character being uneasy to write, was soon changed into 我. — Phonetic series 297. It forms

我 我  
義 義

**I<sup>4</sup>.** Harmony, good 羊 understanding (L 103), peace restored after 我 a conflict; convention concluded after a disagreement, restoring concord and giving satisfaction to the interested parties. Hence all the derived meanings of this important character; the bottom of an affair, truth, right; conventional, just, equitable, proper, etc. Compare 善 L 73 D, and 苟 L 54 G. — Phonetic series 737. It forms

義 義

**Hsi<sup>4</sup>.** The imprecations 殳 (L 53 D) that accompanied the conclusion 義 of a treaty. They were made upon immolated animals. Hence the extended meaning, victim; now 犧. Phonetic series 830.

**Fifth series:** 戈 doubled, in the same direction; 𠂔 chien<sup>1</sup>.

R

𠂔 𠂔

**Chien<sup>1</sup>.** To exterminate, to destroy. The common work of two (many) halberds; 从二戈, 會意. — Phonetic series 333.

## LESSON 72

About the primitive 口 k'ou<sup>3</sup>, and its multiples.

**First series:** 口 simple.

A








**K'ou<sup>3</sup>.** It represents the mouth. Mouth, entrance. 人所以言食也。像形。— It is the 30th radical. Phonetic series 23. — This primitive is found in many compounds. Let us recall 古 L. 24 F; 吞 L. 60 C; 台 L. 48 E; 名 L. 64 B; 亟 L. 2 D; etc. It is to be distinguished from 胃 wei<sup>2</sup> L. 74, and from other primitive analogous characters; 石 L. 59 D; 呂 L. 90 F; 中 L. 109 A; etc. Note the derivatives

**Chih<sup>3</sup>.** But, however. The Glose explains this particle as follows: When a sentence is over, the breath issues from the 口 mouth, in two puffs, that connect what follows with what precedes. But what follows is written below, in the vertical Chinese lines, therefore the two strokes are turned downwards... All the particles are intonations or finals, rather *musical* than *significative*, an interpunctuation that is read; 語已也。从口, 像气下引之形。— Phonetic series 144.



**Fei<sup>4</sup>.** From 犬 dog and 口 mouth. The bark of the dog; to howl; 犬鳴也。从口, 从犬, 會意。(L. 134).



**Ch'ui<sup>4</sup>.** From 口 mouth and 欠 to puff; to blow, to grumble. 从口, 从欠, 會意。气急曰吹。(L. 99).

**Second series:** 口 doubled, 𠂔.

B



**Hsüan<sup>1</sup>.** Clamours. Two 口 mouths expressing the intensity of the action of the mouth; 从二口, 會意

C






**K'u<sup>1</sup>.** To lament. To wail, as with many mouths, after the 犬 dogs manner; 从犬, 从二口, 會意。按犬哀聲也。It forms

**Sang<sup>1</sup>.** Funerals. To wail 口, as dogs 犬, over a 亾 dead body; 从哭, 从亾, 會意。See L. 40 H. — These two characters vividly depict the Chinese thing that they mean.



D

𪔐

**Chu<sup>1</sup>.** Repeated cries 𪔐 to call the hens; 州 is phonetic.

𪔑

**Chia<sup>3</sup>.** Large 斗 cup, with a 一 cover; a hanap passing round, 𪔑 all mouths drinking out of the same.

E

單

單

**Tan<sup>1</sup>.** To assault somebody, with 𪔑 cries and a pitchfork 𪔑 (L. 104). Compare L. 72 F. — The primitive meaning of this character is obsolete. It now means, single, thin, a check, a bill, only, etc. These are mere chia-chieh. — Phonetic series 705. It has nothing in common with

𪔒

**T'o<sup>2</sup>.** A crocodile, whose skin was used for making drums; 水蟲, 似蛟而大. It represents the monster. The top part resembles 𪔑 L. 23 I. For the bottom, see 𪔑 L. 108 C. It is unconnected with tan<sup>1</sup>.

F

𪔓

𪔓

**O<sup>1</sup>.** To accuse somebody with great cries. Two mouths, and 𪔓 (L. 102 D) to attack; 譴訟也. Note the modern form imagined by the scribes. — Double phonetic series 470, under its two forms.

G

嚴

嚴

**Yen<sup>2</sup>.** Cries 𪔓 that 嚴 inspire awe. See L. 141 H. Severe, stern, majestic. — Phonetic series 858.

H

𪔔

𪔔

**Nang<sup>2</sup>.** Cries 𪔓, and 𪔔 agitation, that accompany the 𪔔 execution of a common 工 work; cooperation, working in common. Here again, the Chinese at work are well described. By extension, big disorder; 亂也. 从 𪔔, 工, 𪔔, 𪔓, 四字會意. See LL. 39 B, 39 G, 82 A. In the modern form, 𪔔 was changed into 己, by a fancy of some scribe. It forms

襄

襄

**Hsiang<sup>1</sup>.** Composed of the last and of 衣 clothes, L. 16 A. To disrobe, in order to plough, or to work, or to help others. To work, to cooperate, to help. Note the modern contraction. — Phonetic series 831.

囊 囊

**Nang<sup>2</sup>** A satchel, a recipient (L. 74 A), in which are, or may be 口 enclosed pell-mell any objects whatever; a bag, a sack. — Phonetic series 854.

I 僉 翦

**Ch'ien<sup>1</sup>** Meeting, together. Men 人 gathered 厶 who 口 chat. See L. 14 A and E — Phonetic series 726.

J 隹 隹

**Kuan<sup>4</sup>** The heron Bird 隹 with a 丿 crest (L. 103 C), and 聃 clamorous. — Phonetic series 841.

**Note:** 咒 chou<sup>4</sup> L. 29 D, and 讟 shou<sup>4</sup> L. 23 I, are not derived from 口.

**Third series:** 口 repeated three times in the same line, 𠔁.

K 𠔁

**Ling<sup>2</sup>** Noise of voices; 从三口, 會意. The two following characters are not derived from 𠔁, though they have a figure of the same kind

龠 龠

**Yao<sup>4</sup>** A Pandean flute. The three 𠔁 represent the holes of the 龠 pipes united together 厶 in a straight row. See L. 14 H — It is the 244th radical. Phonetic series 835.

霤 雨

**Ling<sup>2</sup>** Falling of 雨 rain in 𠔁 big drops; 从雨, 𠔁像. Formerly, it made a phonetic series, in which is now written the compound

靈 靈

**Ling<sup>2</sup>** To offer to heaven 玉 jade (L. 83 A), or certain 巫 dances (L. 27 E), in order to get rain 霤. Compare L. 58 H. It was the first thing asked from the magicians and sorcerers, by a people whose life depended upon rain. By extension, spiritual, mysterious, supernatural power or effect, transcendent, marvellous. — Phonetic series 853.

**Sub-series:** 口 repeated three times in a pyramidal form, 品.

L 品 品

**P'in<sup>3</sup>** Disposition by order and degrees, graphically represented by the disposition of three elements, taken for a multitude. 口 is used as a sign and has no meaning.

𡵓 𡵓

Yen<sup>2</sup>. Rocks scattered upon a 山 mountain. The three 口 are used as signs and have no meaning.

區 區

Ch'ü<sup>1</sup>. To dispose, to stow away 品 things in a 匚 box; 从品在匚中, 會意. By extension, lodging, place, site; 四方也。— Phonetic series 607.

But, in the two following characters, the three 口 mean mouths.

𡵓

Nieh<sup>1</sup>. Three mouths 口 joined by lines. To be distinguished from 岳 yen<sup>2</sup>, above. To cabal, to plot; 从三口相連, 指事. Now 囁 nieh<sup>4</sup>, a mouth 口 that pours its words into three 耳 ears.

𡵓 𡵓

Tsao<sup>4</sup>. Singing 𡵓 of the birds on 木 trees; 从品在木上, 會意. 鳥羣鳴也。— Phonetic series 764.

Fourth series: 口 repeated four times, 𡵓.

M 𡵓

Ch'ü<sup>1</sup>. Many mouths, clamours; 从四口, 會意。— Four mouths may be seen in different characters, e.g.

𡵓 𡵓

𡵓  
𡵓

Ch'ü<sup>1</sup>. The vessels for the 口 mouths, used for eating. In the middle, a 犬 dog that cleans them. It was not very refined, therefore 工 (work, utensil) was substituted for 犬; but this form was not admitted by the critics. A very old form shows a hand and three pots. The primitive meaning was probably, earthenware, clay vessels, made by the potter. By extension, any utensil.

𡵓

Hsiao<sup>4</sup>. A 頁 man with four mouths. To vociferate, to clamour; 从𡵓, 从頁, 會意。

𡵓

Yin<sup>2</sup>. An 臣 officer with four mouths. To speak loud; 从𡵓, 从臣, 會意。

𡵓

Chiao<sup>4</sup>. Union 𡵓 of several mouths. Cries, appeals (L. 54 F).

𡵓

O<sup>4</sup>. A modern form of 𡵓. See L. 72 F. — Phonetic series 470.

## LESSON 73.

About three derivatives of 口, 曰 yüeh<sup>1</sup>, 甘 kan<sup>1</sup>, 言 yen<sup>2</sup>, that form important series.

First series: 曰 yüeh<sup>1</sup>.

A 曰 𠂔

**Yüeh<sup>1</sup>.** To speak, to tell. The mouth 口 that exhales 𠂔 a breath, a word; 言也. 从口, 𠂔 像. 口气出也. Sometimes, by derivation; exhalation, emanation. — It is the 73th radical. In the compounds, 曰 is to be accurately distinguished, from 日 jih<sup>4</sup> L. 143, and from 𠂔 mao<sup>4</sup> L. 31 J, which is written 𠂔 by the modern scribes. — Note a more ancient and more evolved form of 曰: the breath forming like a volute of vapour before the mouth, as when condensed in winter. See L. 76 K

𠂔

曷 𠂔

**Ho<sup>2</sup>.** A stranger 𠂔, a beggar, who 曰 speaks, in order to ask his way or to beg. By extension, to ask, where? why? how? See L. 10 G. — Phonetic series 443.

昌 𠂔  
昌 𠂔

**Ch'ang<sup>1</sup>.** Emanation 曰, swarming, under the 日 sun's heat (L. 143): by extension, prosperity, splendour, glory. — The old forms figure 日 sun and 月 moon, light and life. — Phonetic series 322.

沓 𠂔

**Ta<sup>2</sup>.** Flow 水 of 曰 words (L. 125). — Phonetic series 395.

曹 𠂔

**Ts'ao<sup>2</sup>.** Judges. Primitively two worthies who sat and pronounced 曰 judgment in the 東 East halls. See L. 120 K. Note the ugly modern contraction. — Phonetic series 653.

替 會 曾

See LL. 26 D; 40 D.

Second series: 甘 kan<sup>1</sup>.

B

甘 日

**Kan<sup>1</sup>.** Sweetness of something — held in the 口 mouth (L. 1, 4°); good, sweet; by extension, satisfaction, affection; 美也。从口含一，會意。一者味也。— It is the 99th radical of few characters relating to sweetness. Phonetic series 129 It forms

某 果

**Mu<sup>3</sup>.** The thing 甘 sweet to the taste, the fruits that grow on 木 trees; 果也。从木、从甘、會意。It is used now, by a mere conventional chia-chieh, to mean, a certain person whose name is unknown, or respect or caution forbids to use, 某人 mu-jên; 發聲之詞、名也。Phonetic series 467.

甚 𠂔

**Shên<sup>4</sup>** In the more ancient form, 匹 what was agreeable to the 口 taste. In the more modern form, affection 甘 for the being 匹 that makes the pair (sexual) See L. 42 A. This affection being very great, says the Glose, hence the extended meaning, superlative, very, extremely, excessive. 古文从口从匹。今从甘从匹。匹偶也。會意。安樂也。男女之大欲存焉。— Phonetic series 475.

香 香

**Hsiang<sup>1</sup>.** Savour or odour 甘 agreeable, of the 黍 (contracted, L. 121 I) fermented grain, of the arack; 从黍、从甘、會意、芳也。酒之臭曰香。By extension, fragrant, odoriferous. — It is the 186th radical.

旨 旨

**Chih<sup>3</sup>.** Formerly, the tongue 舌 (L. 102 C), in contact with a sweet thing — (L. 1 4°). Now 甘 sweet; 匕 is the phonetic (L. 26 K). By extension, edict of the Emperor that is supposed to be couched in sweet words. — Phonetic series 185.

𦡆

**Tien<sup>1</sup>.** Sweet 甘 to the 舌 tongue; it is from this phonetic contracted, that are derived, in the phonetic series 227 舌, the compounds in ien. See L. 102 C. 舌知甘者、會意。

𦡆

**Yen<sup>4</sup>.** Satiated. Glutted 甘 with the 月 meat of a 犬 dog. See 𦡆 L. 65 G. In the modern character, 甘 became 日, as in 香 and 旨 above. It forms 𦡆 yen<sup>4</sup>, L. 65 G.

Third series: 言 *yen*<sup>2</sup>.

C 言 言

**Yen**<sup>2</sup>. To speak, to tell; speech, word. Words issuing 辛 (L. 102 E) from the 口 mouth. The sounds of the heart, says the Glose; 心聲也。— It is the 149th radical of characters relating to speech. It forms

計

**Chi**<sup>4</sup>. To compute, to calculate. To know how to 言 enunciate the numbers till 十 ten, i.e. all the numbers. See L. 24 B.

討

**Tao**<sup>3</sup>. To rule 寸 by one's 言 words; to chide; 治也。See L. 45 B.

信

**Hsin**<sup>4</sup>. Sincerity; the quality that the 言 words of every man 人 should have. Faith, truthfulness, the effect produced upon a 人 man by the 言 words of another. See L. 25 H.

衙

**Hsüan**<sup>4</sup>. To go here and there 行, while offering and praising 言 one's goods, as the pedlars do. To praise up one's self

絲  
商

**Luan**<sup>4</sup>. See L. 92 D.

**Shang**<sup>4</sup>. See L. 45 D.

## Fourth series: 言 doubled 語.

D

語 競

**Ching**<sup>4</sup>. Primatively, 言 words against words, dispute; 从二言, 會意。Then the two 儿 men (L. 29 A) were added; 从二儿, 二言, 會意。Lastly, the scribes contracted this character into 競, and K'ang-hsi wrongly classified it under the 117th radical 立. Not to be confounded with 競 L. 97 I.

善 善

**Shan**<sup>4</sup>. Harmony, good understanding 羊 (L. 103), peace made again after an 語 altercation. By extension, amenity, pleasantness, sweetness, good, well; 从語, 从羊, 會意, 於義同意。Compare 義 L. 74 Q. This character being uneasy to trace, the scribes altered it in a strange way. — Phonetic series 702.

**Fifth series:** 音 yin<sup>1</sup>. A series is reserved to this derivative of 言, on account of its important compounds.

E 音 音

Yin<sup>1</sup>. Utterance 言 of a — sound. A sound, tone, phonation, modulation; 聲也。从言含一，會意。 Compare the composition of kan<sup>1</sup> and chih<sup>3</sup>, L. 73 B. — It is the 180th radical. Phonetic series 498. It forms

章 章

Chang<sup>1</sup>. A strain in music 音, or an essay in literature, 十 perfect (ten representing the finishing, the perfection); 从音，从十，會意。— Phonetic series 593. It forms

鞀 鞀

Kan<sup>1</sup> Music 章, that ruled the evolutions of the dancers in ancient times (see 舛 and 舞 L. 31 E). It forms, by adding the radical 貝

鞀 鞀

Kan<sup>1</sup>. Kung<sup>4</sup>. The 貝 gratification (L. 161) given to the musicians. Compare 屑 L. 65 D. The scribes changed 牛 into 丩, therefore this character is now written 鞀. — Phonetic series 850.

竟 竟

Ching<sup>4</sup>. Limits, boundaries; where the 音 languages or dialects of 儿 men change. By extension, end; 从音，从人，會意。K'ang-hsi who took 音 for his 180th radical, arbitrarily classified 竟 under 立. — Phonetic series 603.

意 意

I<sup>4</sup>. The intention 心 of the man who speaks, manifested by the sounds 音 he utters; 志也。By extension, the meaning, the signification that the 心 intelligence of the hearer perceives in the 音 words of the speaker; 从心，从音，會意。心察音而知意也。— Phonetic series 739. It became, by contraction, 音 in the compound

戡 戡

Chih<sup>4</sup>. Officer. See L. 71 I. — Phonetic series 671.

**Note:** In the phonetic series 意 739, are enclosed some derivatives of another compound, which the scribes confounded with 意.

意 意

**I<sup>4</sup>.** Pleasure, cheerfulness, caused by a 言 word, that hit the point 中 (L. 109); 快也。从言。从中。會意。言 is divided, a half being on the top, a half at the bottom; 中 is in the middle. With 心 at the bottom, we have a compound which is also written 意. It meant, pleasure. This sense became obsolete, and the character now means 100,000. It is written 億. Compare L. 47 X. — Conclusion: in modern characters, the series is uniform; written in ancient characters, it is decomposed into two distinct series.

## LESSON 74.

About the primitive 口 wei<sup>2</sup>. See 回 L. 76.

A 口 口

**Wei<sup>2</sup>.** A round, a circumference, an inclosure, to contain; 圓 周也。像。 — It is the 31th radical of characters relating to enclosures. To be distinguished from the 30th radical 口, mouth. Different compounds of 口 wei<sup>2</sup> were already explained. Let us recall

月

**Yüan<sup>4</sup>.** Larvæ 月 without skeleton, that can bend in round 〇. See L. 65 E.

貝

**Yüan<sup>2</sup>.** Cowries 貝 of a 〇 round form. See L. 161 B.

舍

**Shê<sup>4</sup>.** Dwelling made with walls. See L. 14 C.

倉

**Ts'ang<sup>1</sup>.** A granary to 口 keep the 食 provisions. See L. 26 M.

囚

**Ch'iu<sup>2</sup>.** A man 人 imprisoned 口 See L. 25 B.

因

**Yin<sup>1</sup>.** A man 人 enclosed, knowing not what to say. See L. 60 B.

豕

**Hun<sup>4</sup>.** A sty 口 for 豕 pigs. See L. 69 B.



B 羸 羸

Lo<sup>3</sup>. Penning, cattle-breeding, fattening. To 羸 catch and inclose 亡 an animal in a 口 pen, in order, later on, to get its 月 flesh; 多肉獸也。See LL. 10 E, 11 E, 65 A. The scribes changed 羸 into 凡. — Phonetic series 747, the radical being inserted at the bottom, between 月 and 羸.

羸

Lei<sup>2</sup>. A 羊 sheep that needs to be fattened. Lean, feeble, meagre.

羸

Ying<sup>2</sup>. To feed one's purse (貝 cowries). To gain at a game or in doing commerce. Is phonetic contracted in the compounds in ing of the phonetic series 747.

C 邑 邑

I<sup>4</sup>. Seat 口 of the government's authority 邑 (L. 55 B). Capital of a district, of a fief. Walled city; 从口、从 邑、會意。國都也。— It is the 163th radical of characters denoting towns. Let us recall the compounds

邕

Yung<sup>1</sup>. The moat around a city L. 12 G.

雝

Yung<sup>1</sup>. The wagtail, the bird 隹 that likes the moats. L. 12 G.

Note: 邑 straight or turned, when abbreviated, becomes 邑 on the right, 乡 on the left. Hence the following

雍

Yung<sup>1</sup>. The wagtail, as above; 隹 is for 隹, 乡 is for 邑. — Phonetic series 769.

鄉 鄉

Hsiang<sup>1</sup>. The country, the space between the cities 乡 and 邑, where the grains 邑 are growing See L. 26 M. — Phonetic series 682.

Lastly, in the next, 邑 is reduced to 邑 (L. 55 B).

巷 巷

Hsiang<sup>1</sup>. Composed of 共 (L. 47 Q) and of two 邑, later on reduced to one, and then to 邑. What is of a common 共 use in the cities 邑, i.e. the streets, the paths; 从共。从邑。會意。在邑中所共也。道也。

## LESSON 75.

About several series derived from 束 *wei*<sup>2</sup>, viz. 束, 高, 富, 享, 克, etc., that are important and difficult.

First series: 束 *shu*<sup>4</sup>.

A

束 束

*Shu*<sup>4</sup>. To bind, to tie, 束 to inclose a 木 tree, taken here as meaning any object; 縛也。从口, 从木, 會意。— Phonetic series 303. It forms

軟 𦵏

*Su*<sup>4</sup>, *Sou*<sup>4</sup>. To clear the throat, to cough; 从欠 (L. 99) 束聲。— Phonetic series 647.

束 束

*Chien*<sup>3</sup>. To select; to choose in a 束 bundle previously 八 opened; 从束从八, 會意。分別也。Not to be confounded with the compounds of 困, L. 40 D. — Phonetic series 429

束 束  
𦵏

This is a singular compound, that forms an interesting series. It is composed of 束, with a second 口 greater, inserted half way up the tree. The radical, or sometimes the phonetic, is introduced in this frame. The general idea of this now obsolete character was, a recipient, a case, a bag, placed high, out of reach. The scribes altered it in many ways. The large 口 is generally reduced to 一, and the foot of the tree 木 to 小. Some compounds are given here:

囊

*Kao*<sup>1</sup>. Quiver, a case for arrows; 𦵏 is phonetic.

囊

*To*<sup>1</sup>. A bag; 石, stone, represents the contents. See the ancient character above. It forms

蠹 蠹

*Tu*<sup>4</sup>. Worms 虫 in cases, books or clothes, moths, book-worms.

囊

*Nang*<sup>2</sup>. A sack. Explained L. 72 H. — Phonetic series 854.

The philologists attribute also to this compound, taken in the sense of enclosure, the intricate forms of *k'un*<sup>3</sup>. See below, the different writings of this character. It means the path in the shape of a 十, which cuts the 口 square yards of the

Chinese palaces, giving in the angles four 口 spaces, planted with flowers; 宮中道也。像。The first ancient form graphically represented this idea, which was darkened by successive additions. The contractions were made by the scribes. Not to be confounded with 臺 hu², L. 38 G. It has nothing in common with 亞 ya⁴, L. 82 H.

## 𡩺 𡩻 𡩼 𡩽

Second series: 高 kao¹.

B 𡩺 𡩻

**Kao¹.** A kind of pavilion 古, raised upon a 口 substructure; 口 represents the hall in this under building; 像。臺觀高之形。An elevated place; high, lofty, eminent. — It forms the 189th radical. Phonetic series 544. When it is variously contracted, or overturned, or when its strokes are mingled, it forms the singular following series.

𡩼 𡩽

**Ting².** The phonetic 丁 ting¹ (L. 57 A) replaced the 口 at the bottom. In the modern writing, 口 became 一. Pavilion, terrace; 樓也。从高省。丁聲。— Phonetic series 479.

毫

**Po⁴.** An old city, 毛 (L. 33 B) root of the 商 Shang dynasty, built upon a 高 height.

豪 毫

**Hao².** An angry 豕 boar (L. 69) bristling up; 高 contracted is phonetic. Extended meanings, bravery; compare L. 69 D. 𡩺 or bristles, a hair, anything very minute. Hence the modern form 毫, which is not classical (毛 mao², hair, L. 100) — Recently the character has been adapted to the porcupine, common in the West of China. It is supposed to be very brave, and to shoot out its quills, like arrows. — Phonetic series 777.

喬 𡩺

**Ch'iao².** In this character, it was the top 丩 of 高 that disappeared, to make room for 夭 yao⁴, L. 61 B; 高而曲也。从夭、从高省、會意。Something 高 high, a tree for instance, the top of which bends down, overhangs. — Phonetic series 670. K'ang-hsi wrongly classified this character under 口 the mouth.

臺 臺

**T'ai<sup>2</sup>.** A high place, a lofty terrace, a look-out. Here 高 is reduced to 口 and 一. The 口 of the bottom was replaced by 至, L. 133 which means that the birds alight there. The 一 on the top, is replaced by 上 L. 79, which indicates the summit, as in 岸 L. 59. **觀四方而高者,从至,从上,从高省,會意。** By extension, any elevated place, staging, tower, observatory. — Phonetic series 790.

**Third series:** 京 ching<sup>1</sup>, derived from 高.

C 京 京

**Ching<sup>1</sup>.** It is 高, the bottom part of which is replaced by a pivot (L. 6 A); idea of loftiness, of centrality. The capital or metropolis, centre of the Empire. **从高省,从丨引而上,指事也。** The scribes altered the bottom in the modern character. It is unconnected with 小. — Phonetic series 336. It forms

就 就

**Chiu<sup>4</sup>** Admiration 尤 (L. 134 C), before something 京 exalted. By extension, to go towards, to follow, consequently.

景 景

**Ching<sup>3</sup>.** The sun 日 very 京 high; brightness; a vista, a prospect. Forms 影 ying<sup>3</sup>, shade caused by an object, intercepting 多 light. — Another explanation: the sun 日 at the capital 京, Prognostics given by it about the affairs of the Empire, state of things, circumstances — Phonetic series 672.

亮 亮

**Liang<sup>4</sup>.** The 人 men of the 京 capital, more enlightened than those of the provinces, advisors to the Government, etc. By extension, clear, illumined. The actual form is relatively modern.

**Fourth series:** 亨 hsiang<sup>3</sup>; modern form 享, derived from 高.

**D** Before studying this series, that was specially distorted by the scribes, let us note — 1. That 享 is an arbitrary abbreviation of 高, which has nothing in common with 子 L. 94 — 2. That the scribes used the same 享 as an abbreviation of two compounds of 高 ch'un<sup>2</sup> and kuo<sup>1</sup> (below E and H), that form series. If therefore

the group 享 is gathered, one gets a mixture of yang, un, wu, uo, etc. This phonetic confusion betrays a primitive diversity of characters which cannot be distinguished in the modern writing, but is manifest in the ancient forms.

高 亨  
享 亨

**Hsiang**<sup>3</sup>. To offer a 日 gift to a superior 古 (高 contracted); 日 represents the object offered; it is a modern primitive, distinct from 日 yūeh<sup>1</sup> L. 73, and from 日 jih<sup>1</sup> L. 143. 獻也。从高上下相向省。— The ancient form was composed of two 高 abbreviated, one being straight, the other inverted; one offering, the other receiving; 二高上下相向省。Hence two meanings; to *treat with favour* (now 亨 hêng<sup>1</sup>), or to *enjoy the favour received* (now 享 hsiang<sup>3</sup>). Compare L. 75 G. — Phonetic series 274 and 359; the latter is almost completely attributed to the compounds ch'un<sup>2</sup> and huo<sup>1</sup>, below E, H.

富 畐

**Fu**<sup>2</sup>. Abundance. According to some interpreters, this character is composed of 富 gifts received, and of 田 that divides in four parts 日, this division implying that all the corners are filled; 滿也。从富。加 田。像四塞也。指事。— A more ancient explanation, though less commonly admitted, seems to be the true one. According to this, the character means 高 (contracted), the heaping up of the productions of the 田 fields, goods of the earth Abundance, prosperity, Then the character is derived directly from 高, and not from 富. — Note the modern deformation, and the compounds 富 fu<sup>1</sup>, houses filled, wealth; 福 fu<sup>2</sup>, a transcendent influence that brings luck; 百順之名也。— Phonetic series 441.

E 羴 享

**Ch'un**<sup>2</sup>. A lamb 羊 grown up, big and nice enough to be offered 富 as a present: 从富。从羊。會意。— Is altered into 享, as it was explained above D. — Phonetic series 359. It forms

孰 𦍋

**Shu<sup>2</sup>.** To take 𦍋 (L. 11 E) a lamb 享 acceptable, to be roasted; 𦍋而食之。Note the compound 熟 shu<sup>2</sup>, shou<sup>2</sup>, the lamb roasted (𦍋 L. 126); by extension, well cooked, ripe. — Phonetic series 644. Now 孰 is used chia-chieh, as an interrogative pronoun.

敦 𦍋

**Tun<sup>1</sup>.** Meek-minded, honest, simple as a 享 lamb, that is beaten 支 and does not cry; to bear, to beat, etc. — Phonetic series 715.

F

良

𠂔  
𠂔  
𠂔  
𠂔

**Liang<sup>2</sup>.** The evolution of this character paralleled the evolution of Chinese moral philosophy. Primitively the gift 𠂔 (as in 𠂔 L. 75 D), the capital gift, the nature heavenly received. In the second ancient character, the coming down from heaven of the gift, is shown graphically (school of Mêng-tzū, good nature). In the third ancient character, 二 good and evil (school of Tung chung-shu). Finally, the gift has been 𠂔 lost (school of Li-ssu and Hsün-tzū, bad nature). — Anyhow, the primitive meaning has been preserved: 良, original qualities, nature, natural, inborn, good. The actual character is an arbitrary contraction. See L. 26 O. — Phonetic series 289. It forms

郎

𠂔

**Lang<sup>2</sup>.** Name of an old 𠂔 city. Chia-chieh, a title. — Phonetic series 460.

量

𠂔  
𠂔

**Liang<sup>2</sup>.** Measure, weight, to measure, to weigh. Composed of 重 (L. 120 K) weight, 𠂔 natural; the weight of things according with their nature. Note the contractions. It has nothing in common either with 里 L. 149 D, or with 且 L. 143 B. It forms 糧 liang<sup>2</sup>, rations, food, provisions; the quantity of 米 grains required for food.

G 音 inverted, and contracted, forms

𡗗 𡗘

**Hou<sup>4</sup>.** Liberality, generosity. The reverse of 音, L. 75 D. The inferior receives a gift 曰; 从反音。It is now written

厚 𡗙

**Hou<sup>4</sup>.** Liberality, generosity. The 厂 represents the coming down of the gift, from upwards. By extension, thick, large (qualities of a generous gift). The modern character is an arbitrary abbreviation.

覃 𡗚

**T'an<sup>2</sup>.** Abundance 旱 of 鹵 salt (L. 41 D); salting, pickling; by extension, different macerations; various chia-chieh. After many contractions, the bottom of the character became 十. — Phonetic series 706.

Fifth series: 享 kuo, derived from 高.

H 享 𡗛 𡗜

**Kuo<sup>1</sup>** Walls, fortifications. The fence 口 (L. 74) simple, or doubled 回 (L. 76) of the ancient cities, with two (four) doors opposite, each surmounted with a 古 look-out. The 古 is 高 contracted. For the modern abbreviation 享, see the note, L. 75 D. — Phonetic series 349. It forms

郭 鄆

**Kuo<sup>1</sup>.** Walls (邑 city); it is now used for the last character. — Phonetic series 549.

I 𡗝 𡗞 𡗟

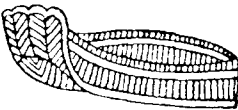
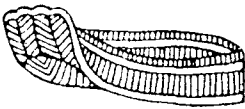
**Fu<sup>4</sup>.** This character is derived from kuo<sup>1</sup> (above, the second ancient form, with a simple 口), taken in the sense of city, place. The 古 turned up was replaced by the radical 攴 (L. 31 B), to march, to go. To go in a city, to market. By extension, to go where one already often went, to return for a second time, reiteration, repetition, etc. 从攴, 从享, 會意。凡重再意。Note the absurd modern contraction. — Phonetic series 442. It forms

復 𡗟

**Fu<sup>4</sup>.** A synonym of the last; it is now used for the simple form; 往來也。从攴, 復聲。See below J.

**Note.** We incidently treat here about an important compound, 履 *li<sup>3</sup>*, shoes, to walk; it is seemingly derived from 復, but in reality, it has no connection whatever with that character. Its story is thus given: primitively it was

𡳿  
𡳿  
𡳿  
𡳿



**Li<sup>3</sup>.** The boats 舟 (L. 66), that men 頁 put their feet in (L. 112). In fact, the ancient shoes of Chinese much resembled a small boat; 从頁、从足、从舟。Then 彳 (L. 63), to walk, was substituted for 足 feet; and 尸 a man (L. 32) for 頁. Later on, the character was increased with 攴, to march (L. 31 C); this was a mere redundancy. Lastly the scribes contracted 舟 and 攴 into 復, the bottom of the character thus becoming identical to 復 *fu<sup>4</sup>* (L. 75 I). 足所依也。从彳、从攴、會意、舟省像。尸聲。Finally, this compound became like a radical of shoes, 复 being replaced by different phonetics. For instance:

𡳿 𡳿 𡳿 𡳿

*Chi<sup>4</sup>, clog. Chū<sup>4</sup>, shoe Hsüeh<sup>4</sup>, boot Chiao<sup>4</sup>, shoe.*

**Sixth series:** 克 *k'ò<sup>1</sup>*, derived from 高.

K 克 𡳿

**K'ò<sup>1</sup>.** To overcome, to prevail over, to repress, to subdue, etc. The top part is 高 contracted, that means, pressure from upwards, a weight that hangs heavily. Some say, the bottom is 肩 (L. 65 F) shoulder, contracted. A load that weighs heavy upon the shoulders; 以肩任物曰克, 物高於肩, 故从高省。下像肩形。The lower part seems rather to be a primitive, representing the idea of bending under 𡳿 a load. Note that, among the three compounds 𡳿, 𡳿, 𡳿 *k'ò<sup>1</sup>*, to be able of supporting, of mastering, the first is the right one, though it is now used the least; 从克、从力、能也。To have the 力 strength of 克 supporting, of subduing.

𡳿

does not come from 克. See L. 97 I.



## LESSON 76.

The first series of this Lesson is about 回, which is 口 wei<sup>2</sup> L.74, doubled. The second series is about the primitive 回 hui<sup>2</sup>, that is often written 回 by the modern scribes. To be distinguished from the series 回 chiung<sup>3</sup>, L. 34 B.

## First series: 回.

A 回 回

**Wei<sup>2</sup>. Hui<sup>2</sup>.** Double fence (see kuo<sup>1</sup>, L. 75 H); a vase hermetically closed. It forms very important radical compounds, but no phonetic compounds. Those that are sometimes attributed to it, belong to 回, below G.

B 回 回

**Lin<sup>3</sup>.** A 回 depot, to 入 put in (L. 15) the grains; 倉也。从入, 回像。屋形。It is now written 廩 and forms

C 稟 稟

**Lin<sup>3</sup>.** A depot 回 for 示 grains, a storehouse; distribution of grain to the poor; gift, favour. — Phonetic series 746. Note that

稟

**Ping<sup>3</sup>,** is a modern character, that is not found in the ancient dictionaries; 示 to let know to the authorities the poor that must be 稟 (contracted) helped; to warn, to inform.

D 亶 亶

**T'an<sup>2</sup>.** Granary 回 that may be examined at the 旦 (L. 143 B) day's light; all the grain that must be there, is really there; sincerity, honesty. — Phonetic series 762.

E 晉 晉

**She<sup>4</sup>.** Grains 來 enclosed in a 回 grange. When one has grains, he does not spoil them; thrift, parsimony. See L. 13 C. In the modern character, the bottom of 來, and the top of 回, are mingled together. — Phonetic series 755.

F 昌 昌

**Pei<sup>3</sup>. Pi<sup>3</sup>.** To have a small heap of grains 口, an overplus that cannot be received in the 回 granary. Superabundant, and hence, not precious. It forms

鄙

**Pi<sup>3</sup>.** Vulgar, low (extended meaning of the simple character). Primitively, the 邑 small garrisons on the barbarian borders; 界上邑。

圖 圖

**T'u<sup>2</sup>.** The plans to be made to order one's 口 granary, when there are 畝 too many grains to be received therein. By extension, to plan, to scheme, to calculate, long for, etc. 畫計難也。謀也。从口、从畝、會意。There are four 口 in this character.

Second series: 回.

G 回 回

**Hui<sup>2</sup>.** Image of an object (clouds, volutes of the smoke) that turns, that rolls, that revolves; 轉也。像, Abstract notion of revolving, of return. The scribes often write 回 (L. 76 A). — Phonetic series 241. It forms

H 亘 亘

**Hsüan<sup>1</sup>.** To make a complete 二 revolution, either on ones self, or through and through, or from one end to the other. See 二 L. 2 D E F. To revolve, to go through, completely. — Phonetic series 207. The modern scribes changed 回 into 亘. It forms

宣 圖

**Hsüan<sup>1</sup>.** A palace; 大室也。从宀、亘聲。 — Phonetic series 449.

I 及 及

**Mu<sup>2</sup>.** To dive, while 回 turning on one's self, in order to get 丩 something under water, the head being below; 入水有所取也。从丩在回下。會意。By extension, to disappear, to be no more. — Phonetic series 72. The modern scribes changed 回 into 丩.

The primitive 回 is found also, more or less modified, in the old form of 云 yün<sup>2</sup> cloud (L. 93 A); in an old form of 曰 yüeh<sup>1</sup> (L. 73 A); in the old form of 雷 lei<sup>2</sup> (L. 93 D), thunder rolling above 田 the fields.

## LESSON 77.

About the primitive 个 ko<sup>1</sup>.

A 个 个

**Ko<sup>1</sup>.** A twig of bamboo, with a knot, and the whorl of pending branches inserted in the knot; 竹枝也。像形, It is now written 箇, or 個. By extension, an article. Specificative of unities. Let us recall the compound

支 𣎵

Chih<sup>1</sup>. The 𣎵 hand, breaking a bamboo sprig between two 个 knots; or, in the more modern form, the hand holding a bamboo sprig. A branch, a twig, to hold. — It is the 65th radical. Phonetic series 45.

B 竹 𣎵  
竺

Chu<sup>2</sup>. Bamboo, the twigs of which are not 𣎵 raised up, but 𣎵 drooping; 像形。下 𣎵 者。It is now written 竹. Contracted form 𣎵. — It is the 118th radical of characters mostly referring to the many kinds or articles of bamboo. It is phonetic in some characters, e.g.

竺

Chu<sup>4</sup>. A multitude of bamboos. The common name of India in Buddhist books.

筑

Chu<sup>3</sup>. A kind of rude harp, composed of thirteen strings that were struck with hammers. It forms

篤

Tu<sup>3</sup>. To advance. Firm, resolute.

## LESSON 78.

About the primitive 屮 and its multiples. The complete series of the compounds derived from this important element will be treated in the L. 73.

First series: 屮 simple.

A 屮 屮

Ch'ê<sup>4</sup>. A plant that sprouts from its grain; the minimum of a plant; at the bottom, the root; on the top, the culm; on each side, one leaf; 草木初生也。像草出形。It is often used as a symbol, either to represent any object (L. 44 H), or to mark a point (L. 59 F). — It is the 45th radical of characters mostly referring to springing plants. In the modern writing, the scribes disfigured this element in the most fanciful ways. See, for instance, 舍 L. 14 C, 奏 L. 47 M, 簫 L. 15 C, 事 L. 44 H, etc.

𣎵 𣎵  
𣎵 𣎵

T'ao<sup>1</sup>. To hold. A hand 𣎵 holding an 屮 object; 从 𣎵。从 屮。取也。Forms 𣎵 t'ao<sup>1</sup>, a bow-case, a scabbard, etc.

Ch'ên<sup>3</sup>. An 屮 insect that crawls (L. 110), the 屮 head being raised (屮 beak and feelers). There are unimportant compounds. Not to be confounded with 𣎵 ch'ih<sup>1</sup>, L. 79 B.

Second series: 屮 repeated horizontally.

B 艸 𦰩  
𦰪

Ts'ao<sup>3</sup>. Plants 屮 with herbaceous stems. The repetition means their multiplicity; 百卉也。从二屮。會意。 — It is the 140th radical of characters relating to plants. Modern contracted form 艸. The scribes contracted in the same way a few very different elements, e.g. 𦰫 in 萬 L. 23 H; 𦰬 in 敬 L. 54 G; etc.

Third series: 屮 repeated vertically, 𦰪 not united.

C 𦰫 𦰬  
D 𦰭 𦰮

Chē<sup>3</sup>, shē<sup>2</sup>. To cut, to break; 斷也。An axe 斤, and the two 屮 stumps of a branch cut. It is now written 折. See L. 48 D. — Phonetic series 252.

Ch'u<sup>2</sup>. Grass 屮 bound in 丿 sheaves (L. 54); 像。包束屮之形。以餵馬牛者也。By extension, vulgar, of small value, as the grass. Compare L. 44 I. — Phonetic series 524.

Fourth series: 屮 repeated vertically, 出 united.

E 出 𦰯

Ch'u<sup>1</sup>. Springing of plants; the small plant. 屮 (L. 78 A) formed a second pair of leaves, and thrusts itself out; 屮木進也。像上出達之形。To issue, to go out, to spring from, to manifest, and other chuan-chu. It is often disfigured by the scribes, so that it becomes 𦰰, etc. — Phonetic series 117. It forms

屈 𦰱

Ch'ü<sup>1</sup>. 尸 is 尾 tail contracted (L. 100 B). To go away 出, the tail 尾 lowering; 从出, 从尾省。服也。By extension, depression, grievance, bent down. Compare 𦰲, L. 129 A. — Phonetic series 348.

敖 𦰳

Nao<sup>2</sup>. To go out 出 in order to 放 saunter (L. 117 A): 出游也。从出, 从放。會意。Now 遨 By extension, excessive relaxation, pride, insolence. — Phonetic series 638. The scribes contracted 出 into 𦰴.

賣 賈

**Mai<sup>4</sup>.** To sell. This part of 賈 business (L. 161 D) which consists in 出 exporting goods; to sell them; 出貨也. 从 出. 从 賈. 會 意. The scribes contracted 出 into 土. Note that 賣 mai<sup>4</sup> does not form phonetic compounds; the phonetic series in 賈, has another origin. See L. 79 J.

暴 暴

**Pao<sup>4</sup>.** To spread 𠂔 the 米 grain, in order to dry it, when the 日 sun is 出 rising. See L. 47 S. The modern contraction is a strange one. — Phonetic series 809.

崇

**Sui<sup>4</sup>.** Unpropitious 示 transcendent 出 emanation. Bad omen, noxious influence; 神禍也. Not to be confounded with 崇 ch'ung<sup>2</sup>, to revere.

糶 糶

**T'iao<sup>4</sup>.** To sell 出 grain 米; and its correlative **Ti<sup>2</sup>.** To buy 入 grain 米; 糶 (L. 62 G) is phonetic... 出 to go out; 入 to enter.

**Fifth series:** 屮 repeated three times, and contracted 卉.

F 卉 𣎵

**Hui<sup>3</sup>.** Vegetables, plants in general; the three 屮 representing the multitude; 草之總名也. 按 三 屮. 眾多意. The modern form is to be distinguished from 卅 thirty, derived from 十, L. 24 N. It forms

奔 𣎵

**Pên<sup>4</sup>.** A man 大 (L. 60) who walks in the 卉 grass. To stride, 大走也. In the ancient character, there is 夭 for 大 (L. 64 B). — Phonetic series 472.

賁 賁

**Fên<sup>4</sup>.** Ornaments, 飾也. 从 貝. 从 卉. Shells 貝 and 卉 plants. These were the first motives of decoration, being easier to be traced than others. See L. 35 G. — Phonetic series 732.

**Sixth series:** 屮 quadrupled 𣎵.

G 𣎵 𣎵

**Mang<sup>3</sup>.** High plants, luxuriant vegetation; 眾草也. 从 四 屮. 會 意. Note the modern abbreviation. In the compounds, the added part is inserted between the 𣎵 on the top, and the 𣎵 at the bottom, the latter being often changed by the scribes into 𣎵, 大, etc.

莽 𦰇

**Mang**<sup>3</sup>. A hound 犬 frisking about in the 𦰇 thickets. A kind of greyhound; 从犬, 从四 屮, 會意。犬善逐兔 屮中爲莽, Phonetic series 698.

莫 𣎵

**Mo**<sup>4</sup>. The 日 sun fading away at the horizon, in the 𦰇 plants. Sunset; now 暮. By extension, to disappear, to be no more, negation. — Phonetic series 637, in which the radical is often placed at the bottom, between the two down strokes of the lower 艹, changed into 大; e.g. 幕, 墓, etc.

葬 𦰇

**Tsang**<sup>4</sup>. The ancient burial; to tie — a corpse 死 in a bundle of grass. See L. 28 H. The tie — has disappeared from the modern character. 从死在 𦰇中, 會意。一其中所以束之。指事。易曰。古之葬者, 厚衣之以薪, 故从 𦰇。

寒 𡇗

**Han**<sup>2</sup>. Cold. A man 人 who tries to protect himself against cold 冫, in a 宀 shelter, by burying himself in 𦰇 straw. See L. 47 U. — Phonetic series 530.

## LESSON 79.

This Lesson, one of the most intricate, is reserved for the important series that are derived from 屮 (L. 73), viz.: 屯, 之, 生, 市, 沝, 夫, etc.

**First series:** 屯 t'un<sup>2</sup>.

A 屯 屯

**T'un**<sup>2</sup>. The underground germination. The two cotyledons part from each other; the curved line represents the struggles of the young plant in order to take root; the plumula rises above the — earth, and is brought to light; 倏。草木之初生, 屯然而難。从屮貫一尾曲。一地也指事。By extension, the difficult beginning of an establishment, a foundation, a village, a camp. — Phonetic series 85. It forms

春 𦰇

**Ch'un**<sup>4</sup>. Spring. Germination 屯 and pullulation of 𦰇 plants, by the effects of the 日 sun. — Phonetic series 436. The modern character is another strange alteration made by the scribes.

## Second series: 之 chih.

B 之 𠂔  
𠂔

**Chih<sup>1</sup>.** A small plant 𠂔 ascending from the — ground; to grow; idea of development, of progress, of continuity; 出也。像。一者地也。指事。It is now used (chia-chieh) as the sign of the genitive, as an expletive, etc. 助語之辭。Not to be confounded with 乏 fa<sup>2</sup>, L. 112 K. In the modern compounds, 之 either has its ancient form, or is contracted into 土, or otherwise. Note the derivatives

蚩 𧈧

**Ch'ih<sup>1</sup>.** A scarab, large black 虫 beetle, 𠂔 boring through — the hard soil, coming to light. **Chuan-chu**, clumsy, stupid. Compare ch'ên<sup>3</sup>, L. 78 A. — Phonetic series 520.

𡵓 𡵓  
𡵓 𡵓

**Shih<sup>2</sup>.** The time, succession of the annual 𡵓 sprouting periods of plants, under the action of the 日 sun; compare L. 24 D, L. 79 A. Constancy. Later on, the character was erroneously connected with 寺。 — Phonetic series 562.

寺 𡵓

**Ssü<sup>4</sup>.** Court, temple. The place where the law or the rule 𠂔 are applied, in a 𡵓 constant manner; 官舍也。有法度者也。 — Phonetic series 238.

志 𡵓

**Chih<sup>4</sup>.** The will; a 心 purpose that is fixed, that develops 𡵓 itself; 意存在心爲志。The heart is, according to the Chinese, the seat of the intellect and of the will. — Phonetic series 260.

先 𡵓

**Hsien<sup>1</sup>** To advance; to progress 𡵓 with one's 儿 feet (L. 29); 从儿。从𡵓。會意。前進也。 — Phonetic series 202. Repeated in

𡵓 **Shên<sup>1</sup>.** To advance, to present one's self, in order to give one's advice. It forms

贊 贊

**Tsan<sup>4</sup>.** To pay a visit 𡵓, in order to give an advice; 貝 presents offered, or, more probably, received; 从貝、𡵓。會意。貝也。見必有贊。故从貝。 — Phonetic series 849.

市 𡗗

Shih<sup>4</sup>. A market. The 𡗗 grass grown place 𡗗 (L. 34 A), where one 乚 gets what one is in need of (L. 19 E)... 𡗗 instead of 𡗗, the down stroke

being mingled with the horizontal stroke of 𡗗. Compare 舍 L. 14 C. The modern form is not to be confounded, either with 市 fu<sup>4</sup> (L. 35 B), or with 市 fei<sup>4</sup> (L. 79 G). It forms 柿 shih<sup>4</sup>, the kaki (phonetic complex); and 鬧 nao<sup>4</sup> (logical aggregate), to wrangle 鬥 as on the market, to quarrel, to scold, etc.

### 𡗗 inverted forms

C 市 𡗗  
𡗗

Tsa<sup>1</sup>. To go round; to perform a circuit or entire revolution; as 中 which turned on its 一 axis; 周也。从反 𡗗 而 市 也。In the modern times, this character was changed by the scribes into 匝; 俗誤作 匝。

市 is found in 師 shih<sup>1</sup>, L. 86 B; and in 衛 wei<sup>4</sup>, to escort, a different writing of 衛, in which 市 replacing the 中 of the phonetic 章, means perhaps the *return*, while 行 means the *going*.

### Sub-series 主 and 王... 𡗗 combined with 土 t'u<sup>3</sup> (L. 81) forms

D 𡗗 𡗗  
主 主  
王 王

Wang<sup>3</sup>. Luxuriant vegetation, that 𡗗 sprouts from the 土 earth, here and there; rambling, wandering; 草木安生也。从 𡗗 在 土 上。會 意。Note. In its modern contracted forms, wang<sup>3</sup> might be confounded with 主 chu<sup>3</sup>, master, L. 83 D; and with 王 wang<sup>2</sup>, king, L. 83 C. In the first case, the sound prevents any mistake. In the second case, the distinction is not easy, the two phonetics being homophonous. See phonetic series 87 and 115. Note the derivatives

往 往  
狂 狂  
匡 匡

Wang<sup>3</sup>. To stray, to go away; 从 彳. 从 𡗗。

K'uang<sup>2</sup>. A mad dog that roves; 瘋狗也。从 犬。从 𡗗 — Phonetic series 285.

Kuang<sup>1</sup>. A regular assemblage. It is supposed to come from 匡 (L. 51 A), and 𡗗 already contracted in the writing hsiao-chuan. It seems rather that 王 is a primitive, representing a regular ordering. Compare 𡗗<sup>4</sup>, L. 47 F. — Phonetic series 223.



Sub-series 封, another combination of 土 with 土 t'u<sup>3</sup>, (L. 81).

E 封 封

祿

Fèng<sup>1</sup>. Fields 土 and meadows 土, under the authority 寸 of a feudatory; an appanage, a domain, a tenure; 諸侯之土也。从土、从土、从寸、守其制度也。This explanation seems to be erroneous. The ancient character first represented a 木 tree upon a 土 tumulus; 寸, the authority, was added later on. It is composed like 社, in which 示 was also added later on. A knoll surmounted with a tree, represented the Imperial possession of the land. A similar knoll, but smaller, was erected in the fief granted by the Emperor to a feudatory. Symbol of the jurisdiction; fictitious principle of propitious influences; etc. By extension, to raise a tumulus, to invest a noble, to appoint to office, to seal, to close, etc. The modern forms are contracted. Nothing in common with 圭 (L. 81 B). — Phonetic series 440.

Third series: 生 shēng, often contracted into 主.

F 生 生

Shēng<sup>1</sup>. A plant that grows more and more. A whorl was added to 土 L. 79 B; 草木進於土也。By extension, to bear, to spring, to live, to grow. — It is the 100th radical. Phonetic series 154. Note the derivatives

青 青

Ch'ing<sup>1</sup>. Green. The 丹 hue of growing 生 plants, the light green of sprouting plants; 草木始生其色。But 丹 (L. 115 D) means red! Was the inventor of 青 a Daltonian? — It is the 174th radical. Phonetic series 337.

星 星

Hsing<sup>1</sup>. The stars; the quintessence of sublimated matter, that 生 ascended and crystallised into stars; 萬物之精上爲列星。The three top elements of the ancient character are a primitive, representing the stars. The modern character is a contraction of the same. — Phonetic series 447.

產 產

**Ch'an**<sup>3</sup>. The 產 signs of 生 parturition. See L. 61 F. — Phonetic series 592.

隆 隆

**Lung**<sup>2</sup>. Prosperity, abundance. What descends 降 (contracted) from heaven; what is produced 生 on earth; all goods. See L. 31 F.

毒 毒

**Tu**<sup>2</sup>. The noxious weeds that grow 生 everywhere, and that must be 毋 avoided. Poison, venom. See L. 67 M.

甦

**Su**<sup>1</sup>. This character does not mean to rise from the dead, but to change 更 (L. 11 A) one's 生 existence, in the Taoist or Buddhist sense.

性

**Hsing**<sup>4</sup>. The natural disposition, temper, spirit, the qualities and propensities; the 心 heart of a man, at his 生 birth.

姓

**Hsing**<sup>4</sup>. The place where the clan-chiefs of old, were 生 born from a 女 woman impregnated by heaven. They were surnamed after that place; hence the extended meaning, 姓 family surname.

甦

**Sheng**<sup>1</sup>. A multitude, a great number of 生 beings.

巾 combined with 八 (L. 18) forms the two series 4 and 5.

**Fourth series.** 市 *fei*<sup>4</sup>.

G 市 市

**Fei**<sup>4</sup>. The branching 屮 plants, that do not 立 stand, but creep, and whose bough's-multiply indefinitely; by extension, multiplication, fibres; 从 巾, 从 八, 會意, 枝葉分布也。 — Phonetic series 57 The modern form is to be distinguished from 市 *shih*<sup>4</sup>, L. 34 D, and from 市 *fu*<sup>4</sup>, L. 35 B... **Fei**<sup>4</sup> is, sometimes, used also under the contracted forms 𠂇 and 𠂈. Note the derivatives

孛 夢

**Po**<sup>4</sup>. The multiplication, the human procreation (子 child, L. 94). — Phonetic series 301.

索 索

**So**<sup>3</sup>. Fibres 糸 (L. 92) 𠂇 of the plants; to tie up; a cord. 从 糸, 从 𠂇, 會意。 — Phonetic series 565.

南 𡩺

Nan<sup>2</sup>. The South. Regions in which the 𡩺 luxuriant (L. 102 F) vegetation 𡩺 expands everywhere. The country of lianas. — Phonetic series 468.

𡩺 𡩺

Tzū<sup>3</sup>. A stop 一 (L. 1. 3°), in the 市 development of vegetation. To stop. The modern form was invented by the scribes; 止也, 从市成而一横止之也。 — Phonetic series 86.

Fifth series: 朮 p'an<sup>4</sup>.

H 朮 朮

P'an<sup>4</sup>. To strip hemp and 八 divide the fibres from the 中 stalk; 分梲莖皮也。从 中 像。八分也。 The modern form is to be distinguished from 木 mu<sup>4</sup>, tree, L. 119; and from 朮 shu<sup>2</sup>, L. 45 J. P'an<sup>4</sup> (and not mu<sup>4</sup>) is the radical in 梲 hsi<sup>3</sup>, hemp. It forms

林 林

P'ai<sup>4</sup>. Textile fibres Not to be confounded with 林 lin<sup>2</sup>, that comes from 木 mu<sup>4</sup>, L. 119 L. It forms

麻 麻

Ma<sup>2</sup>. Prepared hempen tow, kept under a shelter 广 (L. 59 I). — It is the 200th radical. Phonetic series 634. It forms

靡 靡

Mei<sup>2</sup>. Bad tow, 从 非 (L. 170), bad; negation.

散 散

San<sup>4</sup>. Striking 支 of the fibres, to dissociate them; to separate; 分離也。从 支。It forms

散 散  
散

San<sup>4</sup>. To strike 支 meat 月 and to reduce it into filaments, in the Chinese way; 截肉也。The modern form contracted is now used for the last; to scatter, to separate, to disperse, to break up, etc. — Phonetic series 701.

Sixth series. 夫 lu<sup>4</sup>. From 中 and 大 (L. 60).

I 夫 夫

Lu<sup>4</sup>. Mushroom. A plant 中 that stands as a 大 man; 从 中、从 大、會意。菌也。The 大 is contracted. It forms

龜 龜  
竈 竈

Ch'iu<sup>4</sup>. The tadpoles that swarm like mushrooms. Hence the phonetic compound

Tsao<sup>4</sup>. A stove for cooking; 炊穴也。— In these intricate characters, 夫 is often contracted into 土, to give room. See 甕 L. 108 C.

J 盍 盍

Mu<sup>4</sup>. A benevolent 目 look; 夫 is phonetic. Friendliness. Now 睦, lu<sup>4</sup> 奎 (below) being the phonetic. It forms

賣 賣

Yu<sup>4</sup>. To chaffer; to haggle about 貝 the price in friendly 夫 terms. 夫 is contracted into 土,

so that the modern form of this character is identical to 賣 mai<sup>4</sup>, to sell, L. 78 E. — Phonetic series 817.

K 奎 奎

Lu<sup>4</sup>. Earth, soil, a mound; 土塊也。从土、夫聲。— Phonetic series 379. It forms

執 執

I<sup>4</sup>. To cultivate the ground; 種也。从奎, 从丸, 會意。See L. 11 E. — Phonetic series 619.

The following is considered as a derivative from 奎 contracted:

交 交

Ling<sup>2</sup>. To stumble, to 交 knock against an 奎 obstacle; a tumulus, a hillock. — Phonetic series 378.

L 豈 豈

For these two forms, see L. 165 B.

## LESSON 80.

About the primitive 山 shan<sup>1</sup>.

A 山 山

Shan<sup>1</sup>. Mountain. On the top, three rocks; 土有石而高。像形。— It is the 46th radical of characters relating to hills. Phonetic series 25. — This character is to be distinguished from certain modern contractions, e.g. 崑 L. 164 B, 豈 L. 165 B, etc. See L. 25 I, 仙 hsien<sup>1</sup>, the genii, the 人 men who dwell on the 山 mountains. Sometimes a symmetrical phonetic is introduced in the radical 山, e.g. 幽 L. 90 D, 幽 L. 69 J.

Note the development of the image in the following

B  

Yao<sup>4</sup>. The highest peaks of mountains (4, then 5), where the Emperors worshipped when visiting their empire (*Textes Historiques*, p. 32). The ancient character represents the rows superposed; the modern character is a fanciful deformation made by the scribes; 古文从山像高形,王者巡狩所至。今作岳,作嶽。It is used also chia-chieh, as a term of respect.

### LESSON 81.



About the primitive 土 t'u<sup>3</sup>, and its multiples. A special series is reserved for 壬 t'ing<sup>2</sup>.

First series: 土 t'u<sup>3</sup>.

A  

T'u<sup>3</sup>. Earth, soil, ground. The 二 earth that produces all 一 things. The top line represents the surface, the soil; the down line represents the subsoil, the rock; 地之生,萬物者也。从二,像一,物出形。— It is the 32th radical of characters relating to earth. Phonetic series 32.

— See 由 L. 38 C; 坐 L. 27 D; 封 生 L. 79 E, F; etc. Note the following

Kuai<sup>4</sup>. To 弔 clear 土 land, changing thus his appearance; new, strange; 致力於地曰圣。从土,从又,會意。Forms 怪 kuai<sup>4</sup>, 心 moral 圣 singularity; singularity in general; 異也。从心,圣亦聲。



Nieh<sup>1</sup>. Clay 土 exposed to the 日 sun. Hence 土 clay 灑 watered, then hardening when exposed to the 日 sun. To mould earthenware, bricks, etc. — Phonetic series 296.

Nieh<sup>1</sup> (mistaken for the precedent)

Hui<sup>3</sup>. The primitive 臼 mortar to pound rice, a hole dug in 土 the hard soil, or perhaps a hollow brick. Hence

毀 毀

Hui<sup>3</sup>. To 殞 pound (L. 22 D) in the 罍 mortar, to grind to dust. Chuan-chu, to destroy utterly. 一 罍 is a vicious form. — Phonetic series 735.

Note: 土 t'u<sup>3</sup> is to be distinguished from 大 (L. 60) or 夭 (L. 61) on the top of 幸, 幸, 走, etc; and from 尸 or 屮 (L. 79) on the top of 寺, 志, 壹, etc. In composition, 土 t'u<sup>3</sup> is ordinarily at the bottom, or on the left side of the compound.

Second series: Multiples of 土.

B 圭 圭

Kui<sup>1</sup>. Lands; 从 重 土, 會 意, Appanages of the ancient feudatories. By extension, the different sceptres given to nobles by the Emperor, when they were invested with their fief. — Phonetic series 224. For 封 that is not derived from 圭, see L. 79 E.

C 垚

Yao<sup>2</sup> Earth heaped up; 土 高 也. 从 三 土. 會 意. It forms

堯 堯

Yao<sup>2</sup>. Knoll, mound. From 土 earth heaped up on a 兀 high base; 高 也. 从 三 土 在 兀 上. 會 意. Name of the celebrated Emperor Yao<sup>3</sup> (22 Centuries B. C.). — Phonetic series 719.

Third series: 壬 t'ing<sup>2</sup>, composed of 人 and 土.

D 壬 壬

T'ing<sup>2</sup>. A man 人 standing on the 土 ground; 从 人 立 土 上, 會 意. 挺 立 也. Compare 立 L. 60 H. To be distinguished from 壬 jên<sup>3</sup> (L. 82 C). It forms

E 垚 垚

Yin<sup>3</sup>. Idea of encroachment, of usurpation, of outrage, of violence; 挺 立 於 此 而 欲 爪 取 於 彼. 从 爪. 从 壬. 會 意. Lit, while standing 壬 on one's rights, to encroach 多 on another's rights. The compound 淫 yin<sup>2</sup>, that is now used to mean lewdness in general, is in that meaning 姦 姦 rape.

F 廷 廷

**Ting<sup>2</sup>.** To go 廷 to the court, to stand 王 at one's place, for an imperial audience: 朝也。古朝,皆不屋。君立於門中,臣立於廷中,延之左右謂之位。The Emperor sat on his throne before the inner door, the ministers were standing in two lines, on the left and the right side, in the courtyard. Each of them held in his hands the sceptre, sign of his dignity. See LL. 55 A, B; 25 F; 81 G. — Phonetic series 305.

G 望

**Ch'ên<sup>2</sup>.** A minister who, when 王 standing at his place, bows down profoundly. See 臣 (L. 82 F). Forms, by adding 月 moon (L. 64 G), the quaint compound

望

**Wang<sup>4</sup>.** A solemn imperial audience. The ministers reflecting the splendour of the Emperor, as the moon reflects the light of the sun; 从月,从臣,从王,會意,朝廷也。月滿於日相望,似朝君也。月本無光,借日之光以爲光。Forms by substituting 亡 to 臣:

望 望

**Wang<sup>4</sup>.** This character has two different meanings. — 1. The full of the moon, after which the 月 moon 亡 decreases. — 2. To look at, or forward, or towards, to desire; in this sense, it is **chia-chieh** for the last.

H 呈 呈

**Ch'êng<sup>2</sup>.** To speak 口, while standing at one's 王 place; to notify, to lay before a superior. — Phonetic series 255. It forms

聖 聖

**Shêng<sup>4</sup>.** Those who 耳 listened to and understood the 呈 advices given, and therefore became wise: wise, perfect; 通也。从耳,从呈。按耳順之謂聖。

戡 戡  
戴 戴

**Tieh<sup>4</sup>.** Notification 呈 made with 戈 menaces (L. 71 F). It became by the redundant addition of 大 contracted into 十

**Tieh<sup>4</sup>.** Hence the phonetic complex 鐵 t'ieh, iron, 黑金也。

## LESSON 82.

About the primitive 工 *kung*<sup>1</sup>, and its important derivatives, 壬 *jên*<sup>2</sup>, 巨 *chū*<sup>4</sup>, 臣 *ch'ên*<sup>2</sup>, 亞 *ya*<sup>4</sup>. Two other primitives, 匠 *i*<sup>2</sup>, and 亞 *t'ou*<sup>3</sup>, will be incidentally explained.

**First series:** 工 and its multiples.

A 工 工 工

**Kung**<sup>1</sup>. It represents the ancient square. By extension, work, skill, labour, any ornament requiring skill. For, says the Glose, the square gives the shape to all things; it forms the right angle that forms the squares, that form the circles, etc. In an ancient form, 𠄎 represents the parallel lines traced with the square; 規矩也。像。古文又從𠄎指事。凡工之事以規矩盡之。— It is the 48th radical. Phonetic series 24.

Different compounds of 工 were explained elsewhere. See 巫 L. 27 E; 雪 L. 49 G; 左 L. 46 B; 式 L. 74 G; 夙 L. 11 F. But 差 is not derived from it. Note the following:

功 功

**Kung**<sup>1</sup>. A work 工 that requires 力 (L. 53 A) strength, and therefore meritorious; work done, achievements, merit; 从力,从工,會意。

項 項

**Hsiang**<sup>1</sup>. The nape, 頭後也。The part behind the 頁 head, on which the 工 loads are carried (L. 160),

貢 貢

**Kung**<sup>4</sup>. Cowries 貝 paid for a 工 work done; salary, contributions, taxes; 獻也从貝 (L. 161).

空 空

**K'ung**<sup>1</sup>. Artificial 工 excavation 穴 (L. 37); a cavern, a hole, an opening, empty: 竅也。从穴。— Phonetic series 372.

B 𠄎 𠄎

**Chan**<sup>3</sup> Symmetrical and intricate ordering or drawing, for which the square 工 was much used; 从四工會意 It forms

𡐇

**Chan**<sup>3</sup> Gowns 衣 (L. 46) embroidered with ornaments, worn by the ladies at the court. Contracted in



展 屣

Chan<sup>3</sup>. The skirt of that gown, the train which unrolls itself from the lower part of 尸 the body; 从尸轉也。By extension, to open out, to unroll, to expand, to exhibit Now 輶 The modern contraction was made by the scribes. — Phonetic series 508.

塞 闕

Sai<sup>1</sup>. To fill or stuff a hole, to stop up, to obstruct. Two hands 扌 pile up 工 bricks or other materials, in an 宀 opening: 从四工, 从扌, 从宀, 會意. Now 塞 — Phonetic series 350.

Second series: 壬 jên<sup>2</sup>.

C 壬 壬

Jên<sup>2</sup>. Not to be confounded with 壬 t'ing<sup>2</sup>, L. 81 D. A man 亻 (as in 申 L. 50 C) who carries a 工 load; the Chinese carrying bamboo pole with a load hanging at each end. The figure is couched, to take less place; see page 18-8. A loan, a burden; to bear, to endure, etc. This character was used to mean the ninth of the ten stems in the cycle, and the compound 任 was made to replace it 擔也。上下物也。指事。中像人擔之形。古像形字。若舟車。若目馬之類。橫作豎作同也。— Phonetic series 66.

任 任

Jên<sup>1</sup>. A burden, a charge, to bear, etc. It is used for 壬. The tone was changed: 从人, 壬聲。— Phonetic series 215.

Third series. 巨 chü.

D 巨 巨 巨

Chü<sup>1</sup>. A greater square (工 L. 82 A), for longer measures, either agrarian or others. It had a handle or a tie, to be handled. Now 矩. By extension, big. — Phonetic series 118.

渠 渠

Ch'ü<sup>2</sup>. A drain, a canal, a place for 氺 water to run into; 水所居. It comes from 渠, a kind of wooden square or level, used to make the aqueducts. There are different chia-chieh.

## Fourth series: 臣 ch'ên².

E 臣 臣  
臣 臣

Ch'ên². Minister, attendant on a prince. The character, straightened in modern writing (see page 18-8), represents the minister prostrate before his master; 事君者也、像屈服之形、— It is the 131th radical. It forms

宦

Huan¹. Minister 臣 at the 宀 palace; an official, an eunuch. Compare 官 kuan¹, L. 86 C.

臧 臧

Tsang¹. Compliance, the virtue of the 臣 ministers. Phonetic 戕 (LL. 427 B, 74 F). There are different chia-chieh — Phonetic series 792.

固 固

Chien¹. To have hold 扌 of one's men 臣; firm, solid; 按持之固也. Now 堅 — Phonetic series 332.

F 臥 臥

Wo¹. To resalute 从 kindly the saluting 臣 minister; 伏也。从人、从臣、會意。It forms

臨 臨

Lin². To treat 人 kindly the different classes 品 of officials 臣 (L. 72). By extension, to be condescending, amicable; 以高視下也。以尊適卑。曰臨。

監 監

Chien¹. To bend 臥 over a full vase 血 (L. 457), to see its contents. To examine carefully, to watch over; places under watch, as an office, a bureau, a prison, etc. 視也。察也。— Note how, in the modern character, the 人 contracted received between its two strokes, the 丿 of 血 dislocated. In the compounds, when a radical is added at the bottom, 監 placed on the top, on the right side, becomes 監; see the following lan³. — Phonetic series 772. Compare 鑒 L. 41 D.

覽 覽

Lan³. To examine carefully, to consider; 觀也。視也。从見从監、會意。— Phonetic series 852.

The derivatives of 臣 are to be distinguished from those of the primitive

G 臣 𠂔

I<sup>2</sup>. This character, a straightened figure (page 18-8), rudely represents the face and projecting chin; 頤也、像形。Compare L. 41 B. — Phonetic series 279. See 熙 L. 85 A.

Fifth series: 亞 ya<sup>4</sup>.

H 亞 𡗗

Ya<sup>4</sup>. A work 工 deformed; ugly, as a hunchback. The vertical line is doubled, to show a deformation in different directions. The meaning *second*, derived from 二, is chia-chieh. — Phonetic series 411. It forms

惡 𡗗

O<sup>4</sup>. Wu<sup>4</sup>. The moral evil, deformation 亞 of the 心 heart (o<sup>4</sup>), and the repulsion which it causes (wu<sup>4</sup>); to detest, to hate.

**Note:** in the modern writing, several characters contain a 亞 that has no relation whatever with the ya<sup>4</sup> of this Lesson; e.g. 壺 L. 38 G, 壺 L. 75 A. Item, the next primitive has nothing in common with 亞.

I 𡗗 𡗗  
斲 斲  
鬪

Tou<sup>3</sup>. A wine vessel, probably wooden made; 酒器也。像形。Is found in

Cho<sup>2</sup>. To cut, to scoop out: 斲也。从斤。The scribes write 斲, which is a wrong form.

Tou<sup>4</sup>. To quarrel (L. 111).

## LESSON 83.

About the primitive 王 yā<sup>4</sup>, jade; and incidently, about the analogous characters 王 wang<sup>2</sup> and 主 chu<sup>3</sup>.

First series: 王 yā<sup>4</sup>, often written 玉

A 玉 王  
王

Yü<sup>4</sup>. The half-translucid minerals, milky or coloured, as jade and others, of which the Chinese are so fond; 石之美者。They ascribe to it different effects, and make with it articles worn at the girdle. The character 王 represents three pieces of jade | threaded; 三

玉之連, | 其貫也。The addition of a dot 玉 is modern, and made in order to distinguish yā<sup>4</sup> from wang<sup>2</sup>. — It is the 95th radical of characters relating to gems. It is found in many compounds, e.g. 弄 lung<sup>4</sup>, nêng<sup>4</sup>, to handle 弄 an object made with jade 玉, L. 47 F.

B

玨

斑

班

琴瑟

and the suspension string (a primitive). Compare L. 17 F — The following characters are said to be derived from *ch'in*<sup>2</sup> (radical contracted; the phonetic is at the bottom): 琴 *ch'in*<sup>4</sup>, 瑟 *shê*<sup>4</sup>, 瑟 *p'i*<sup>2</sup>, 瑟 *pa*<sup>4</sup>, etc., different kinds of citharas or harpsichords.

Second series: 王 *wang*<sup>2</sup>.

C

王 王

皇 皇  
皇

閏 閏

玉 doubled, forms the next two:

**Pan**<sup>1</sup>. Veined 文 (L. 61 F), like certain nice 王 stones.

**Pan**<sup>1</sup>. Division of charges, of offices. The middle is 刀, 刀 (L. 52) in the sense of 分 (L. 18) to divide. The two 王 are two jade sceptres, signs of dignities. L. 55 H. 分端玉也。从二王。从刀、會意。

**Ch'in**<sup>2</sup>. Harpsichord of soniferous 玉 stones, hanging from a string. See *Textes Historiques*, p. 82 (one stone). The ancient character represents two stones,

**Wang**<sup>2</sup>. A king; the man 丨 who connects 三 heaven, earth and man. See L. 3 B, where this character was fully explained. — Phonetic series 87. It forms

**Huang**<sup>2</sup>. Originally, it meant the three most renowned rulers of antiquity, 伏羲 *Fu-hsi*, 神農 *Shên-nung*, 黃帝 *Huang-ti*; those who were 王 kings, in the beginning 白 (a contraction of 自 L. 159) 从自、从王、會意。自、始也。始王者、三皇大君也。It was used to designate the modern Emperors, from the year 221 B.C. See *Textes Historiques*, p. 209. The 獨斷 gives this definition: «light of the Empire». 皇者煌也。盛德煌煌、無所不照。Compare with the definition of 主, below D. — Phonetic series 452.

**Yün**<sup>4</sup>. **Lün**<sup>4</sup>. Intercalary moon, supplementary. Two explanations of this character are given. — 1. Formerly, in the plenary audience at the Court, when

the moon was intercalary, the Emperor 王 sat at the door 門, not in his ordinary place; 天子居明堂、閏月居門中。— 2. Once 丨, every three 三 years, a moon must be intercalated; 門 is phonetic; 三年一閏也、从丨猶一也、指事。从三、無王字。In that case, 閏 is not derived from 王, but directly from 三 L. 3, as 王.

Third series: 主 *chū*<sup>3</sup>.

D 主 𡵓

**Chu**<sup>3</sup>. A lamp-stand with the flame rising. By extension, a man who spreads light, a lord, a master. See L. 4 B, where this character was fully explained. — Phonetic series 115.

**Note.** Do not confound with the derivatives of 王 and of 主, those of 圭 L. 79 D; 狂, 往, etc. This is more easily said than done.

## LESSON 84.

About the primitive 己 *chī*<sup>3</sup>, to be distinguished from 巳 *i*<sup>2</sup>, and from 已 *ssū*<sup>4</sup>, L. 85.

A 己 𠄎

**Chi**<sup>3</sup>. The ancient character represented the threads of the web, on the weaving-loom. On the top, two threads transversal, one thread longitudinal; at the bottom, the thread in the shuttle. The character was simplified later on. 古文像。別絲之形。二橫一縱，絲相別也。When 己 was chosen, on account of its simplicity, to become a cyclical character (the sixth of the ten stems), it was replaced by 紀. It means also, *chia-chieh*, a person, one's self, I, myself; 又借爲台。— It is the 49th radical. Phonetic series 14. Note the compounds:

紀

**Chi**<sup>4</sup>. Used for the last; 己 to sort 糸 threads. By extension, 理也, 緒也, arrangement, disposition, set, succession.

記

**Chi**<sup>4</sup>. To 言 tell the succession 己 of facts, either by speaking, or by writing.

起

**Ch**<sup>1</sup><sup>3</sup>. To rise; to put one's self 己 in motion 走.

妃

**Fei**<sup>1</sup>. Women 女 secured for 己 one's own self; 匹也。从女 隹 己, 會意. The secondary wives or concubines of an emperor. Its original meaning, to match, to suit, was given to the next.

配

**P'ei**<sup>4</sup>. The wine 酉 drunk at the wedding-feast 妃 (contracted). See L. 47 V. To pair, to mate, marriage.

忌 忌

**Chi**<sup>4</sup>. The series 己 of events or times that are kept in memory 心; death of great men, of parents; 忌日, anniversary day of the death. By extension, because on such days, music, spirits, meat, etc. were avoided, the character meant, to shun, to abstain from. — Phonetic series 256.

**Note.** The derivatives of 己 *chi*<sup>3</sup> are often scarcely distinguishable from those of 巳 *ssü*<sup>4</sup> and 已 *i*<sup>3</sup> (L. 85), when these are wrongly shaped; as well as from those of 巳 (for 巳 L. 55), as in 巽. K'ang-hsi wrongly classified this character under *chi*<sup>3</sup>. On their side, the scribes commonly maltreated those series, as may be seen by the characters given above.

## LESSON 85.

About two primitives, 巳 *ssü*<sup>4</sup> and 已 *i*<sup>3</sup>, to be distinguished from 己 *chi*<sup>3</sup>, L. 84. K'ang-hsi gathered under the 49th radical 己, all those heterogeneous elements.

**First series:** 巳 *ssü*<sup>4</sup>.

A 巳 𠂔

**Ssü**<sup>4</sup>. The figure of an embryo, a foetus. See 包 *pao*<sup>4</sup>, L. 54 B. — In the maternal womb, the child is 巳 or 包; at birth, 去 or 流 L. 94 E, F; when swaddled, 子 L. 94 A; when it begins to walk, 兒 29 B. — **Ssü**<sup>4</sup> is used as a cyclical character. — Phonetic series 28. Note the derivatives

祀

**Ssü**<sup>4</sup>. Sacrifice 祭也。从示。巳聲。國之大事也。See 示 L. 3 D.

𡗗

**I**<sup>3</sup>. The chin; 从臣 (L. 82 G), 巳聲。It forms

熙

**Hsi**<sup>4</sup>. Bright, splendid, glorious.

**Second series:** 已 *i*<sup>3</sup>.

B 已 𠂔  
已 厶  
巳 以

**I**<sup>3</sup>. This very ancient character is supposed to represent the exhalation of the breath, the virtue that emanates from any object, its action, its use. By extension, use till exhaustion, to terminate, to decline, to have done with, to be no more, passed; 像形, 物之實也。用也。Compare L. 73 A, and L. 76 G.

**Note:** 已 is uniform in the ancient writing. In the modern writing, it is written by the scribes in four different ways, 已, 巳, 厶 and 以, that we shall explain successively

## C 1. 巳 written 巳, e.g.

异 巳

**I<sup>2</sup>.** To extract 𠂇 from a thing 巳 all that can be extracted from it, *then*, to stop, to finish.

改 𠂇

**Kai<sup>3</sup>.** To treat a person or a thing 支 (with hand and rod), so that amendment is 巳 produced; to change, to alter, to reform, to correct.

## D 2. 巳 written 巳, e.g.

耜 耜

**Ssü<sup>4</sup>.** Plough-beam and handle; the 木 wood that 巳 fertilizes the fields. It is unconnected with 巳 L. 86 B.

E 3. 巳 written 厶 in the following series. (Note that 厶 is used as an abbreviation for three other primitives, L.L. 38 E, 38 H, 89 A; hence an easy confusion).

台 巳  
𠂇

**I<sup>2</sup>.** The mouth 口 exhaling a 巳 breath. By extension, to speak in order to make one's self known; I, one's self; 說也。It is used as an arbitrary abbreviation of 臺 *Tai*<sup>2</sup> (L. 75 B). — Phonetic series 127.

允 巳

**Yün<sup>5</sup>.** To manifest one's consent, one's approbation. A 儿 man who 巳 says *yes*. See L. 29 E. — Phonetic series 99. Forms the phonetic complex

𠂇 𠂇

**Tsun<sup>1</sup>.** To walk 夂 with dignity — Phonetic series 311.

牟 𠂇

**Mou<sup>2</sup>.** To low, to bellow. An 牛 ox that exhales its 巳 breath; 牛鳴也。从牛, 巳像其聲。气從口出。 See L. 132. — Phonetic series 231.

矣 𠂇

**I<sup>3</sup>.** A final particle denoting that one has 矢 finished to 巳 speak; 語已詞也。The 矢 dart (L. 131) means that the action is ended, fixed, as when the arrow has hit the mark. Compare 必 L. 71 E. — Phonetic series 280.

能 𧈧

Nêng<sup>2</sup>. Here 𧈧 represents the roaring of the angry bear, that stands up ready for a fight (月 the fleshy body, two 匕 claws). See L. 27 J. — Phonetic series 554.

F 4. 𧈧 written 以. By, with, to use, by means of; 用 也. K'ang-hsi counts five strokes for this character, that really has four only. — Phonetic series 65. It forms

似 𧈧

Ssü<sup>4</sup>. A 𧈧 man who has the same 𧈧 virtue as another. By extension, 像 也。類 也。equivalent, like, similar, to resemble in general

### LESSON 86.

About two primitives, that really form only one, because they differ only by plus or minus strokes of the same kind; 阜 fu<sup>4</sup>, and 阜 tui<sup>1</sup>.

First series: 阜 fu<sup>4</sup>, now 阜.

A

阜  
阜  
阜  
阜  
陰 陽

Fu<sup>4</sup>. Compare 厂 L. 59 A. Declivity with successive rows superposed. The steps are placed under 厂, so that the compounds may not be too large. In the first ancient form, the three small rounds represent a forest on the top. The scribes invented the modern arbitrary abbreviations. By extension, big earthworks, embankments, dams. — It is the 170th radical and distinguished from the 163th radical 邑 (also contracted into 卩), by the fact that 卩 is on the left side in the Series 170, while it is on the right side in the Series 163. Note the two derivatives, 陰 yin<sup>1</sup>, the shady side of a hill (North); and 陽 yang<sup>2</sup>, the sunny side of a hill (South). It is now used to mean the dual powers, day and night, life and death, male and female, etc.



Second series: 自 tui<sup>1</sup>.

B 自 戶

**Tui<sup>1</sup>.** A lighter declivity; two steps only. By extension, ramparts, city, troops that keep it, a legion. The 自 lost its 丿 in some modern compounds; it is then to be distinguished from 目 i<sup>3</sup> (L. 85 D). — Phonetic series 245. Note the derivatives

帥

**Shuai<sup>4</sup>.** To lead 巾 a 自 legion; a general; 从巾. 將軍也。The 巾 (L. 35 A) is the guidon of the commander. Compare the following

師 師  
𠂔 𠂔

**Shih<sup>1</sup>.** It is — the first 巾 banner, that staid at 自 the capital; the guards, whose commander was commander-in-chief, the one above the others. Hence, by extension, capital, army, multitude, master, etc. — The old forms are made of a primitive that means waving, and 𠂔 tsa<sup>1</sup> (L. 79 C) that means rolling. A waving and rolling mass; the people or the army. — Phonetic series 561.

追 追

**Chui<sup>1</sup>** Legion 自 in march 是; 逐也。to pursue. — Phonetic series 526

𡵓

**Nieh<sup>4</sup>.** A 巾 plant that grows on a 自 declivity. Compare L. 59 F Notion of visibility, of notoriety. It forms

𡵓 𡵓  
𡵓 𡵓

**Nieh<sup>4</sup>.** Evil deed, sin; scandal; 从辛 (L. 102 H), 罪也。This character not being easy to write, the scribes replaced it by the derivative contracted 𡵓 (properly *hsieh<sup>1</sup>*, *hsñeh<sup>1</sup>*), in the phonetic compound 孽, son 子 of sin, child born in adultery. The 字學舉隅 admitted the change.

歸 歸

**Kui<sup>1</sup>.** The arrival 止 of the bride in her husband's family, to which she will belong as a wife 婦 (contracted). See L. 44 K. The 自 is a modern phonetic redundancy.

C 官 庠

**Kuan<sup>1</sup>.** Primitive meaning, the residence of a mandarin who presides over a city, the 門 hall of the 自 city, (自 is the modern abbreviation) By extension, the mandarin, the government. — Phonetic series 370.

## LESSON 87.

About the primitive 弓 **kung<sup>1</sup>**, and incidentally about the primitives 弗 **fu<sup>4</sup>** and 弟 **ti<sup>4</sup>**, that resemble it in the modern writing.

First series: 弓 **kung<sup>1</sup>**.

A 弓 𠂇  
B 𠂇 𠂇  
引 引

**Kung<sup>1</sup>.** It represents a Chinese bow, with its handle in the middle; 兵也。所以發矢。像。 The ancient forms represent the bow bent or vibrating. — It is the 57th radical. We have seen it already, in 弔 L. 28 H, 夷 L. 60 D, etc. For 躬, see L. 90 L, 強 L. 110 B. Note the following

**Yin<sup>3</sup>.** To draw the [ string of the 弓 bow; 開弓也。从弓、从廌、會意。 Chuan-chu, to attract, to lead, to induce, to seduce. — Phonetic series 93.

B 弱

**Ch'iang<sup>2</sup>.** Muscular strength. To have the strength to bend a kind of 弓 bow, the resistance of which is equal to the resistance of two ordinary bows. In the military competitions, such exercises took place.

**Note 1.** The bows were kept by pairs, fixed upon a stiff piece of wood, in a sheath. Hence it comes that, sometimes, in composition, two 弓 mean a pair, or that which makes the pair, a second; as in

弼

**Pi<sup>4</sup>.** Auxiliary, minister. See L. 41 B.

**Note 2.** In the following, the scribes fancifully wrote 弓 for another thing.

弱

**Jao<sup>4</sup>.** Feeble, fragile, slender. Wings of a young bird. See L. 62 D.

𩰫 𩰫

**Li<sup>1</sup>.** A caldron 𩰫 (L. 155) steaming (the two side-lines undulating represent the steam).

𩰫 𩰫

**Chou<sup>1</sup>.** Rice water or gruel; 米 grain that boils in a 𩰫 caldron. This last character is now contracted into 粥.

C The bow 弓 is kept horizontally, in the following, as it is natural, to shoot a bird that flies above the bowman.

雋 隹

**Tsun<sup>4</sup>.** To shoot a bird on the wing; 从弓所以射隹。會意。— Phonetic series 714.

Note: 隹  
雋

is a wrong form of tsun<sup>4</sup>.

is a wrong abbreviation of 雋 hsi<sup>4</sup>, L. 15 C.

Second series. 弗 fu<sup>4</sup>. Primitive.

D 弗 弗

**Fu<sup>4</sup>.** To act against an obstacle. Two divergent rods which one seeks to tie together; 从丿, 从ㄨ像。束之形 Opposition, prohibition, negation. — Phonetic series 121

Third series. 弟 ti<sup>4</sup>. Primitive.

E 弟 弟

**Ti<sup>4</sup>.** A thread that is wound on a spool, having a catch on the top, and a winch at the bottom. Primitive instrument, reel and bobbin. Compare 庚 L. 102 B. — **Chuan-chu**, succession of brothers, elder, younger; succession; younger brothers; 弟也。相次第而生也。— Phonetic series 304.

Note. 弟 tzu<sup>3</sup> that is like 弟 ti<sup>4</sup>, has nothing in common with it, nor with 弓. See L. 79 G.

## LESSON 88.

About the partial primitive 白, and incidentally about 樂,

First series. 白 pai<sup>2</sup>.

A 白 白

**Pai<sup>2</sup>.** The 日 sun (L. 143) that just appears. This meaning is represented by a small point (primitive) on the top of the sun. The dawn, when the Eastern sky becomes white 白. Clear, white, bright, etc. 像。日未出。初生微光。— It is the 106th radical. Phonetic series 143.

We saw already 白 in the compounds 兒 L. 29 C; 貨 L. 18 L; 鼻 L. 60 F, etc. Note the following:

B 帛 帛  
百 百  
百 百  
百 百

Pai<sup>2</sup>. From 巾 cloth, and 白 white. See 繇 mien<sup>2</sup>, L. 92 B. — Phonetic series 386.

Pai<sup>3</sup>. One hundred; 从一, 白聲。百亦一也。故从一。One hundred is the — unity of hundreds; 白 is phonetic. Other commentators, judging from an ancient writing, consider 白 as a 自 contracted (L. 159); but 自 meaning the beginning, the interpretation is the same. It is to be noted that all the great unities of the Chinese numeration, hundred, thousand, myriad, are designated by borrowed characters. See 24 D, 17 X. — Phonetic series 233. It is repeated in 瓊 shih<sup>4</sup>, abundance, wealth A man 大 with one hundred 百 under each arm; 盛也。

Second series, 樂 yao<sup>4</sup>, lao<sup>4</sup>, a special partial primitive.

C 樂 樂

Yao<sup>4</sup>. It represents a wooden 木 support on which 白 a drum and 玄 bells are hung. Therefore 白 is not pai<sup>2</sup>, and 玄 is not yao<sup>1</sup> (L. 90). — The orchestration of old Yao<sup>4</sup>, music in general. When read lao<sup>4</sup>, it means the effect produced by music, pleasure, joy. Phonetic series 815.

## LESSON 89.

About the primitive 厶 ssü<sup>1</sup>. See the Note, below B. Compare LL. 90, 91, 92.

A 厶 厶  
厶 厶  
私 私

Ssü<sup>1</sup>. A cocoon. It represents a silkworm that coils itself up, and shuts itself in its cocoon. By extension, selfish, to care only for one's self, separation, private, particular; 蠶自環者謂之厶。自營爲厶。— It is the conventional 28th radical. The following compound replaced 厶 in the modern writing Ssü<sup>1</sup>. Etymological meaning, my 厶 share of 禾 grains. By extension, private, personal, partial, selfish; 反公爲私。— Note also

算

**Ch'uan<sup>4</sup>.** To calculate 算 (L. 47 G) one's own 厶 advantage (at the others' expense). To embezzle, to assume, to usurp. 逆而奪取曰篡。

**B** Note. The scribes used 厶 as an abbreviation for three other primitives (LL. 38 E, 38 H, and 85 E), which makes four in all; hence an easy confusion between them. Further, the scribes still use arbitrarily 厶 for other intricate characters, in which case 厶 is an abbreviation, and not a primitive. Note the following

壘 垒  
曼 參  
齊 叁

**Lei<sup>3</sup>.** To build a wall. L. 149 E.

**Shên<sup>4</sup>.** Orion. L. 62 G.

**Ch'i<sup>2</sup>.** A regular assemblage. L. 174.

## LESSON 90.

About 厶 doubled 𠂇, and its multiples; incidentally about 呂.

**First series.** 𠂇 yao<sup>4</sup>.

A 𠂇 𠂇

**Yao<sup>4</sup>.** The lightest thread, as it is obtained by the simultaneous winding of two 〇 cocoons. By extension, thread, slender, tender, 細小也。— It is the 52th radical. Note the compounds

麼

**Ma<sup>4</sup>, mo<sup>4</sup>.** Vegetable 麻 fibre 𠂇 (L. 79 H). It is now used, by convention, as an interrogative particle.

幼 𠂇

**Yu<sup>4</sup>.** Young, slender, who has very 𠂇 slender 力 tendons. Not to be confounded with 幻 huan<sup>4</sup>, false, L. 95 B. — Phonetic series 174.

後 𠂇

**Hou<sup>4</sup>.** To march 彳 (63 A), while stretching a 𠂇 thread behind. The 𠂇 is a radical redundancy added later on. By extension, to follow, behind, posterior, after.

B 𣎵 𣎵  
𣎵 𣎵  
亂  
辭

**Luan**<sup>4</sup>. An embroiled 𣎵 thread, that is disentangled by two hands 𠂇 𠂇; 冂 (L. 34 A) means separation; 會意。理也。治也。Confusion, disorder. Note the alteration of the modern character. It forms

**Luan**<sup>4</sup>. A synonym of the last; 乙 representing the thread that is drawn 指事, is a radical redundancy.

**Ts'ũ**<sup>2</sup>. To clear one's self from a 辛 sin (L. 102 H); to excuse one's self; 猶埋辜也。

C 胤 胤

**Yin**<sup>4</sup>. A line of posterity, heirs, generation Transmission 𣎵 of the 月 (L. 65) ancestors' substance, that is 入 divided into branches. The continuous succession, in a family, of one generation after another; 从肉、从入、猶分祖父之遺體也。从𣎵、如之繼絲續也。會意。

Second series. 𣎵 doubled.

D 𣎵 𣎵  
幽 幽  
幾 幾  
茲 𦉳

**Yu**<sup>1</sup>. It is the meaning of 𣎵 reinforced. Very slender, almost invisible; 从二 𣎵、會意。微也。It forms

**Yu**<sup>1</sup>. The most shady 𣎵 recesses in the 山 hills (L. 80); 山之隱處也。

**Chi**<sup>1</sup>. A guard of soldiers on the frontiers 戍 (shu<sup>4</sup>, L. 25 D), who are attentive to the least 𣎵 movement, to the smallest event. Hence the derived meanings, to examine into, subtle, hidden, small, a few; 微也。从𣎵、从戍、會意。— Phonetic series 667.

are derived from 絲 contracted. See L. 92 F, G.

Third series. 𣎵 quadrupled. In

E 𦉳 𦉳

**Chüeh**<sup>2</sup>. To cut short a thread, to interrupt, to sunder, to break off, to cease. Four threads 𣎵 cut short, divided by the two 丨; 像。不連體。絕二絲接 丨者、指事。This ancient character was replaced, when the writing-brush was invented, by 絕 chüeh<sup>2</sup>, that is synonym; 刀 to cut a 糸 thread in 𠂇 pieces. See L. 55 G. It forms

斷 斷

**Tuan<sup>4</sup>.** To cut, to break off, to interrupt; 截也。From an 斤 axe, and 斷 to cut, 會意。The ancient character 斷 could not be traced with the writing-brush; it was therefore written 斷 **chi<sup>4</sup>** in the modern writing, hence 斷 instead of 斷, which is graphically wrong. Note the modern junction of the two ㄟ.

繼 繼  
繼 繼

**Chi<sup>4</sup>.** It means the contrary of 斷 **chüeh<sup>2</sup>**, because it is **chüeh<sup>2</sup>** inverted. Later on, the 糸 was added, which was quite useless. To connect as with threads; a line of succession; 續也。反 斷 爲 繼。

Appendix. 呂 **lü<sup>3</sup>**, almost similar to 𠂔 in its ancient form.

F 呂 呂

**Lü<sup>3</sup>.** The spinal vertebrae. A primitive character that represents the body of two vertebrae, and the disk that joins them; or rather, two spinal apophyses, with the ligament between them. 脊骨也。像形。By extension, tones in music, on account of their succession. — Phonetic series 291. It forms

躬 躬  
躬 躬

**Kung<sup>1</sup>.** To bend, to bow one's body 身, so that the spinal apophyses 呂 stand out along the rachis. Later on, 弓 replaced 呂, the meaning remaining the same; 弓 to bend one's body 身. By extension, body, person. — It forms 窮 **ch'ung<sup>2</sup>**, to be at bay, exhausted, driven into a corner (穴 cavern); misery; limits, end.

**Note.** The ○ in the following characters are probably primitives unconnected with 呂.

G

營 營  
營 營

**Yung<sup>1</sup>.** An old form of 營. Moats 𡿨 of a 呂 city (two walls or buildings). L. 12 G.

**Ying<sup>1</sup>.** Encampment, a primitive settlement. In the more ancient form, there are two (several) tents or huts. In the modern form, there are huts with a fence, and two 火 fires, for the kitchen, or to frighten away the wild beasts. By extension, to measure, to scheme, to regulate. Compare 34 B, 126 F.

宮 宮

**Kung**<sup>1</sup>. A big building. Several 〇 rooms under the same 宀 roof. This character is used to designate the Imperial private residence, from the 秦 Ch'in<sup>2</sup> Dynasty. Now, in 宮 and 營, it is written 呂 and not 呂.

## LESSON 91.

About two compounds of 玄 (L. 90), 玄 and 車, that form important series.

**First series. 玄 hsüan<sup>2</sup>.**

A 玄 玄

**Hsüan**<sup>2</sup>. To put 入 (L. 15) the thread 玄 in the dye; dyed thread; *green* colour (later on, the *black* one, on account of certain Taoist theories). Under the 清 Ch'ing Dynasty, the 丿 of 玄 was suppressed, because this was the personal name of the Emperor K'ang-hsi. An ancient form was composed of 糸 thread (L. 92), and of two points that mean the dyeing; 指事. — It is the 96th radical. Phonetic series 124. — In composition, 玄 means, either *green*, or a *string* (probably because the thread was dyed by big hanks). Note the derivatives

弦 絃

**Hsien**<sup>2</sup>. The string of a bow 弓. Stringed instruments in general. 玄 is altered, as stated above.

B 畜 畜

**Ch'u<sup>4</sup>. Hsü<sup>4</sup>.** The 田 fields (L. 149) 玄 green, covered with grass; meadows, pasture-lands where the cattle graze. Hence two meanings, and two sounds: ch'u<sup>4</sup> 爲 醫 cattle; hsü<sup>4</sup> 爲 養 to feed. — Phonetic series 525.

C 牽 牽

**Ch'ien**<sup>1</sup>. To haul along an ox 牛 by a rope 玄; 一 represents the traction or the resistance; 从牛、从玄、一 像。引牛之縻也。 — Phonetic series 600.

D 率 率

**Shuai**<sup>4</sup>. It represents a net with a frame, such as birds are snared with, and a 玄 rope by means of which the trap is made to fall. By extension, to draw, to lead, to follow; together (the birds taken); suddenly (the falling of the net). — Phonetic series 646.



Second series. 車 ch'uan<sup>1</sup>.

E 車 𨋖

**Ch'uan<sup>1</sup>.** Some commentators say that this character is a contraction of 牛 and 𨋖; it seems unlikely. «It is an ox led by a ring passed through the nose», says the Glose; why then is this ring marked at the tail? More seemingly, the transversal piece fixed behind the horns represents the yoke or the collar of the ox, and the one trace passing under the animal is the primitive harness; extremity curved to diminish the length. By extension, to attach, to draw, traction, resistance, to master. — It forms

F 專 𨋖

**Chuan<sup>1</sup>.** A writing tablet that was worn 車 attached to the 寸 wrist; 从車、从寸、手版也。— Phonetic series 605, that must be distinguished from the series 專 fu<sup>1</sup> 528.

G 惠 𨋖

**Hui<sup>4</sup>.** It has two meanings: to let one's self be 心 willingly 車 attracted; kind, compliant: what wins 車 the 心 hearts; benevolence. — Phonetic series 689.

H 袁 𨋖

**Yüan<sup>2</sup>.** A long robe 衣 with a 車 trail, that hinders and slackens the walk; length, hesitation. Here 車 lost its middle-part and is gone through by the cover 亠 of 衣. — Phonetic series 587. It forms

𨋖 𨋖  
𨋖 𨋖

**Huan<sup>2</sup>.** Eyes 𨋖 (L. 158) anxious, and gait 袁 hesitating; fear, trouble, strait. The modern form is contracted. — Phonetic series 734. See L. 16 L.

I 𨋖 𨋖

**T'i<sup>4</sup>.** Traction 車 interrupted by a 𨋖 resistance; 从車引而止之也。礙不行也。Compare L. 94 C. The modern character is a contraction. K'ang-hsi wrongly classified it under 疋. — It forms

𨋖 𨋖

**T'i<sup>4</sup>.** Sneezing. A victory won against the obstruction of the 鼻 nose (or of the 口 mouth, a different writing); 悟解氣也。

## LESSON 92.

About the partial primitive 糸, and its derivatives. See again the whole series, after 厶 ssü<sup>1</sup>, LL. 89, 90, 91, 92. The textile matters, chiefly the silk, interested the Chinese from the remotest antiquity; hence the importance given to these elements in their writing.

First series. 糸 mi<sup>1</sup>.

A 糸 糸

**Mi<sup>1</sup>.** A strong thread; 絲線也。像。The bottom of this character (a primitive) represents the twisting of several small threads into a big one (L. 90 A). — It is the 120th radical of characters relating to textile matters or tissues.

We saw that element in 細 L. 40 A; 絕 L. 55 G; 終 L. 17 E; 素 L. 13 H; 索 L. 79 G; 繁 L. 67 P; 羅 L. 39 D; 繭 L. 35 M; etc.

B 系 系

**Hsi<sup>1</sup>.** Drawing out of the thread. Primitively, 𠂇 a hand drawing out threads 糸. Later on, 丿 the action of drawing out a 糸 thread. By extension, thread, line, succession, relation, to tie again, to fasten; 連也。續也。統於上而屬於下、謂之系。The compound 係 is used instead now. Note the derived following radicals

縣 縣

**Mien<sup>2</sup>.** Fibres 糸 raw 帛 (L. 88 A), raw floss. It is contracted phonetic in 綿 mien<sup>2</sup>, cotton; and in 棉 mien<sup>2</sup>, the cotton plant. These are modern characters. See phonetic series 386.

孫 孫

**Sun<sup>1</sup>.** A grandson, posterity. The connecting 糸 line of the 子 offspring; 子之子曰孫。从子、从系、會意、系續也。— Phonetic series 569. It is phonetic contracted in 鯪 kun<sup>3</sup>, big fish.

繇 繇

**Yu<sup>2</sup>.** Succession, sequel, causality, relation; 从系。𠂇聲。隨從也。歸也。Winding of the effects from a cause; moral threads.

縣 縣

**Hsien<sup>4</sup>. Hsüan<sup>2</sup>.** The chief-town of a district, hsien<sup>4</sup>, where the executions take place, and where are hung, upside down, the 梟 (L. 12 N) heads of the men beheaded because 系 they committed crimes. By extension, hsüan<sup>2</sup>, to bind, to suspend, to be suspended. Now, the compound 懸, to be in suspense 心 morally, is also used for the simple 懸 in the sense, to hang, to be suspended,

C 奚 𡵓

**Hsi**<sup>1</sup>. Primatively, the guilty women condemned to spinning and weaving in the official prisons, 官婢。 It is explained thus: 大 persons (L. 60), 𡵓 working (L. 49) the thread 糸 (contracted). It seems rather that 大 is a corruption of the bottom of 糸, and that the primitive composition was 𡵓 糸, a spinster. This punishment having ceased, this character's meaning was altered, and it became an interrogative particle, what? how? why? — Phonetic series 533.

Second series. 絲 ssü<sup>1</sup>.

D 絲 𣎵

**Ssü**<sup>1</sup>. The silk-threads, that the silk-worms are supposed to spit out; 蠶所吐也。从二糸。會意。 By extension, according to the compound, thread, link, intricacy, etc. Note the following derivatives often contracted:

轡 𣎵

**P'ei**<sup>1</sup>. The two 糸 reins of a bridle passed in the 口 mouth of the animal that draws a 車 car; 縻也。會意。

𣎵 𣎵

**Luan**<sup>1</sup>. Primatively, a hand 𡵓 busy in disentangling three 糸 threads, the common main stem of which is contracted into 十... 𣎵像。𡵓分理之。Intricacy. This action of disentangling any intricate matter, when done in common, leads to impatience and quarrelling, hence the character became later on 絲, increased with 言; general meaning, disorder, quarrelling, trouble, discord; 會意。亂也。煩也。 — Phonetic series 846.

E 𣎵 𣎵

**Hsien**<sup>3</sup>. Two 糸 silk threads exposed to the sunlight 日, where they become visible; 从日中視絲。會意。 By extension, to be visible, to appear, remarkable, evident, bright. Note the modern contraction at the bottom of the character. — Phonetic series 778. It forms

**顯** **Hsien**<sup>3</sup>. A tuft that makes the 頁 head 𣎵 conspicuous. 會意。首飾之光明也。 It is now used for 𣎵, to appear. The latter is contracted in

**溼** **Shih**<sup>1</sup>. A marsh, marshy, wet, humid; 𡵓 water in which the 土 earth appears; — is for 日; the 𣎵 were suppressed, to give room to 土.

F 茲 𦉰

**Tzū<sup>1</sup>.** The 絲 velvety appearance made by 艸 the herbs and grass on the surface of the earth; the vegetation; 艸多意也。从艸从絲省。Contraction of 絲 into 茲。Compare L. 91 B. This character became obsolete in that sense, and is now used as a demonstrative particle. — Phonetic series 579.

G 𦉰 𦉰

**Kuan<sup>1</sup>.** To weave. The two 絲 (contracted into 茲) represent the threads of the warp. The down strokes (a primitive) represent the action of the shuttle, that goes through and through, making the woof. Compare L. 84 A. By extension, to join, to fix, transversal, etc. It forms

關  
聯

**Kuan<sup>1</sup>.** The cross-bar of a gate, to shut up; 以木橫持門戶也。

**Lien<sup>2</sup>.** To connect, to join, to link together.

### LESSON 93.

About the primitive 云.

A 云 𠄎

**Yün<sup>2</sup>.** Clouds. The ancient form, that represents vapours curling and rising, is a primitive. The more recent form is composed of 二 (上, L. 2 G) the skies, and of the same primitive. — Phonetic series 99. Now the meaning *clouds* is given to the following, while 云 means *chia-chieh*, to *speak*, to *enumerate*, etc. 言也。曰也。助語之詞。

B 雲 雲

**Yün<sup>2</sup>.** Clouds; 从雨、从云、會意。凡地面溼熱之氣，上騰至冷際，則散爲雨。When the humid and warm vapours have reached the colder regions, they are condensed there. Not a bad explanation of the production of clouds.

C 𩇛 𩇛

**Yin<sup>1</sup>.** Cloudy weather; 从今、从云、會意。雲覆日也。Actually 今, there are 云 clouds. See L. 14 P.

D 𩇛 𩇛

Clouds rolling over the 田 fields; an ancient form of 雷 storm, L. 149 F. Compare the old form of 日 L. 73 A, 𩇛 L. 76 G, 𩇛 L. 85 B, etc.

## LESSON 94.

About the important primitive 子 straight, 去 inverted.

First series. 子 *tzü*<sup>3</sup> straight.

A 子

**Tzū**<sup>3</sup>. A new-born child, swathed up; it is the reason why the legs are not visible, says the Glose; 像形。兒在襁褓中。足併也。In an ancient form, the child has hair; 古文从𠂔, 像髮也。By extension, disciple; *then*, a sage, a teacher, because the ancient Emperors, in order to honour them, call them 子 *sons*. 古者士通曰子, 尊之也。— It is the 39th radical of characters mostly relating to children. Phonetic series 33. We saw already 子 in 孫 L. 92 B; 孝 L. 30 E; 孝 L. 39 H; 學 L. 39 I; 孥 L. 79 G; etc. Add the following:

字 孥

**Tzū**<sup>4</sup>. To bear and nurse; to have 子 children in one's 山 house; 會意。By extension, the compound characters (by opposition to the simple 文 figures), *begotten* by the process of composition 會意 and 諧聲 (see p. 10). The 文 made by their authors gave birth to the 字, says the Glose.

孔

**K'ung**<sup>5</sup>. The swallow 乞 (L. 9 B) which in China rears its 子 broods in the fissures and holes of the Chinese mud houses; 从乞、从子、會意。By extension, a hole, an orifice, an opening. Compare 乳 L. 94 B.

汙

**Fu**<sup>2</sup>. A man 子 who swims 汙. There is 子, and not 大 or 人, because the legs of the swimmer are concealed by the water, as those of the child are concealed by its long clothes. It is now written 浮, which is a nonsensical compound; 行水上也。从水、从子、會意。Forms 游 *yu*<sup>2</sup>, to float, 117 B. Note its dissociation into 汙 and 子, on the both sides of 汙.

李  
季

**Li**<sup>3</sup>. A prune, a plum-tree; 木 the tree, the 子 children are fond of; 从木、从子、李果也。

**Chi**<sup>4</sup>. Infant; 从子、从稚省、會意。幼也。The most 稚 (contracted) delicate among the children 子, the youngest, the last. By extension, the last month of each quarter of the year, that ends the season; hence the derived meaning, season.

B 𦣻 𦣻

**Pao<sup>3</sup>.** A bird which 八 spreads its wings to cover its nest 子; to hatch, to protect. It is now written 呆, that is to be distinguished from 呆 tai<sup>4</sup>, a modern invention of the scribes. It forms

保 保

**Pao<sup>3</sup>.** To protect, to feed, to keep safe, 人 a man; 養也。— Phonetic series 471.

孚 孚

**Fu<sup>2</sup>.** A hen-bird covering with her legs 彡 her 子 little ones; to hatch. — Phonetic series 270. It forms

乳 乳

**Ju<sup>3</sup>.** The swallow 乞 (L. 9 B) sitting on its 孚 nest. See 孔 L.

94 A. Now, in general, what is required to rear the offspring of men, or the little ones of animals: to feed, to suckle, etc. 養子曰乳。

𦣻

This is another character, containing the elements of fu<sup>2</sup> and of pao<sup>3</sup>. The hen-bird covers her nest 子, with her 彡 legs, and her 八 wings. It forms the next two:

𦣻

**Pao<sup>3</sup>.** Another way of writing 保.

𦣻

**Pao<sup>4</sup>.** A phonetic compound. Long robes such as the Emperors give; favour, distinction. The scribes altered this character in many fanciful ways, 褒 褒 褒 褒, etc.

C 孿 孿

**Luan<sup>2</sup>.** To bear twins. Formerly, there were two 子; then the scribes wrote but one; 孿 (L. 92 D) represents the encumbering, the difficulty in the bearing and rearing of twins.

D 孿

**Ch'uan<sup>4</sup>.** Many sons. It forms

孿 孿

**Ch'uan<sup>4</sup>.** A numerous family filling the house; 从三子. 从尸猶从屋也. 窄也. By extension, poverty, misery. See L. 32 G.

Second series. 去 t'u<sup>2</sup>, which is 子 inverted.

E 云 𠂔

**T'u<sup>2</sup>.** Birth of a child 子, the head forward, in the most favourable conditions; hence the extended meaning 順之意, a thing that goes on fluently; natural, regular, easy, fluent. The hairy form (compare 子, above A), makes a special group (below F). Note the derivatives

充 𠂔

**Ch'ung<sup>4</sup>.** To feed, to rear a child, from its 去 birth till when it 儿 stands, and becomes a man. By extension, to fulfil, to satiate, to carry out, perfect, etc. See L. 29 F. — Phonetic series 189.

育 𠂔

**Yü<sup>4</sup>.** To satisfy, to feed a 去 child (or an animal), so that it becomes 月 fleshy (L. 65), strong, fat. The physical breeding. It forms

散 𠂔

**Ché<sup>4</sup>.** Education, both 育 physical and 支 moral. We know that the rod is the instrument used for the latter. Compare 教 L. 39 H. — Phonetic series 665.

F 流 𠂔

**T'u<sup>2</sup>.** A synonym of 去, with the hair added; 𠂔 像髮也。 — Phonetic series 312. Note the following radical compounds:

流

**Liu<sup>2</sup>.** The flowing 流 (natural and easy) of 水 water. There were primitively two 水, one on each side; the scribes left out one of them; 水行也。

疏

**Shu<sup>4</sup>.** Birth of a child 𠂔, the feet 疋 (L. 412 C) coming forwards. See 去 (L. 94 E). By extension, unnatural, uneasy; anomaly, difference, distance, etc.

毓

**Yü<sup>4</sup>.** Rise 𠂔 and growing of 每 plants (L. 67 P); 生養草木也。

醯

**Hsi<sup>4</sup>.** Sour, vinegar. Wine 酉 in a 𠂔 vase, in which 𠂔 appear animalculæ 醯雞, the sign that the wine turns into vinegar.

G 棄 𠂔

**Ch'i<sup>4</sup>.** To push aside, to cast away, to abandon. An ancient form represents two hands repulsing a new-born. A more recent form represents two hands, armed with a fork or a shovel, that throw away a new-born. An allusion to the Chinese infanticide. This character was used to name 后稷 Hou-chi, who was cast away

by his mother 姜原 Chiang-yüan. See the *Shih-Ching*, Legge's edition, p. 465.

Third series. 子 altered.

H 𠂔 𠂔

**Chieh<sup>2</sup>.** One-armed person; 从子像, 缺右臂指事. Here it is the right arm that is taken off. The symmetrical character in which the left arm was taken away, existed formerly; it is now obsolete.

了 了

**Liao<sup>3</sup>.** A child without arms, mutilated; 从子無臂, 指事. This character, being very easy to write, and of no use, had its primitive meaning changed

into different arbitrary ones. It is now used specially to write the suffix *liao<sup>3</sup>*, so frequent in the spoken language. Note the philological definition of the part it plays in that case; 發聲之詞, 猶言結; emission of a sound, in order to knot, to end a sentence.

## LESSON 95.

About two primitives 予 and 𠂔, joined here together on account of their resemblance in the modern writing.

First series. 予 *yü<sup>2</sup>*.

A 予 𠂔

**Yü<sup>2</sup>.** To pass from hand to hand, to hand down, to give, communication, connexion; 像, 相與之形. The character represents the palm of two hands, one of them giving, and the other receiving. The modern form is not a credit to the scribes. Compare 與 L. 54 H. Chia-chieh, I, we, myself. Phonetic series 96. It forms

杼 柔

**Chu<sup>4</sup>.** The shuttle of the weaver; the 木 wood that passes 予 from one hand to the other. The second form is to be distinguished from 柔 *jou<sup>2</sup>*, below C.

舒

**Shu<sup>4</sup>.** To give out 予 one's goods 舍 to the others (L. 14 C). By extension, to unroll, to expand, at ease.

豫

**Yü<sup>4</sup>.** An elephant 象 that 予 passes backwards and forwards, that frolics. Derived meanings, indecision, uncertainty; to frolic; in advance, to prepare.

序 序

**Hsü<sup>4</sup>.** The East and West halls of the Chinese houses, in which traditional instruction 予 was given, and where the transactions took place. These halls were connected with the principal buildings; hence the derived meaning, a series, order, preface to a book in which the subjects are stated in order, etc.



野 野

**Yeh<sup>3</sup>.** In the primitive 國 fiefs established in wild regions, **yeh<sup>3</sup>** was the intermediate zone between the cleared 郊 centre, and the forest 林 all around; the zone where cultivation of the 土 soil began. It was in that zone, that the communications 予 took place with the barbarians. Later on, when the clearing of forests was finished, the character became 里 settlements (L. 149 D), where the 予 exchanges are made. Actual meaning, the country, rustic, wild. Compare 樊 L. 47 Z.

B 幻 幻

**Huan<sup>4</sup>.** Fraud, deceiving, false. It is 予 inverted. To give things *differing* from those expected, or to give an *empty* hand, to deceive, to frustrate. The frustration of the beggar's hopes is graphically represented by 予 inverted. 相詐惑也。从到予, 指事。The modern abbreviation is absurd. Not to be confounded with 幼 **yu<sup>4</sup>**, L. 90 A.

Second series. 矛 mao<sup>2</sup>.

C 矛 矛

**Mao<sup>2</sup>.** A kind of halberd, with a very long staff, such as were used on chariots, to hook fighting men. 像形。Compare 戈 L. 71 F. Chuan-chu, arms, weapons sharp or cutting, a long and slender pole. — It is the 110th radical. It forms

矜

**Ching<sup>4</sup>.** The handle of a 矛 spear; 矛柄也。今聲。By extension, to pity, to spare. It represents probably the warrior who surrenders, by offering the handle of his spear.

商 商

**Yü<sup>4</sup>.** To pierce 商 with a 矛 sharp instrument (L. 15 C). — Phonetic series 720.

柔 柔

**Jou<sup>2</sup>.** A 矛 slender 木 stem, flexible, elastic, pliant; 木曲直也。— Phonetic series 455.

林 林

**Mao<sup>4</sup>.** Trees 林 shooting forth 矛 branches, many shoots, luxuriant, to strive. Forms 懋 **mao<sup>4</sup>**, moral effort, to exert one's self, merit, glory.

教 勑

**Wu<sup>4</sup>.** To display one's skill in 支 wielding 矛 arms. Now 務, a radical redundancy, to exert one's 力 strength, one's talents, to strive after. — Phonetic series 491.

## LESSON 96.

About the primitive 才 ts'ai<sup>2</sup>.

A 才 丰

**Ts'ai<sup>2</sup>.** This character represents the stem of a plant forcing its way above the ground. (Compare 屯, 艮, 生, L. 79 A, B, F, etc). 丨 represents the stem; on the top, 一 represents its branches; at the bottom, 一 represents the ground; 草木之初也。从 丨 引而上行也, 上即草之枝葉也。下地也。會意, By extension, strength of expansion, natural activity, mental capacity, power, talents, endowments or gifts; the substance of a thing. — Phonetic series 30. It forms

材

**Ts'ai<sup>2</sup>.** Materials 才 of which things are made. From 木 wood and 才 talent, the wood being the first material worked by men.

財

**Ts'ai<sup>2</sup>.** Property, precious things, wealth; the 貝 cowries 才 acquired by a man.

豺 豺

**Ch'ai<sup>2</sup>.** The wolf, an animal (豸 or 犴) very clever 才, say the Chinese.

B . 戔 戔

**Ts'ai<sup>2</sup>.** Skilfulness in 才 wielding 戈 weapons (L. 71 F); to wound with weapons, to injure; ts'ai<sup>2</sup> is also a phonetic. — Phonetic series 241.

C 閉 閉

**Pi<sup>4</sup>.** To shut a 門 door; 才所以距門也。像形。Here 才 represents a system of bars to shut the door. Compare 門 L. 1 H.

D 在 在

**Tsai<sup>4</sup>.** To exert one's activity 才 on the 土 earth; presence in a 土 place, manifested by one's 才 activity. By extension, to be in or at, to be present, to live, to act; 於亡。爲對文。— The following is derived from 在, the 子 being substituted for 土.

存 存

**Ts'un<sup>2</sup>.** To continue to be 在, present by one's 子 offspring. By extension, to maintain, to preserve, to continue.

## LESSON 97.

About the primitives 丰 fêng<sup>1</sup> and 丰 chieh<sup>4</sup>. Not to be confounded with 手 (L. 48), nor with 毛 (L. 100).

First series. 丰 fêng<sup>1</sup>.

A 丰 丰

Fêng<sup>1</sup>. Some philologists say that this character is 生 (L. 79 F), that strikes down its tap root; 从生上下達, 指事. The study of the compounds makes this opinion improbable. 丰 is a primitive, representing a leafy bough. By extension, bush, brushwood, hedge. It forms

奉 𢇛

Fêng<sup>4</sup>. At the bottom a 手 hand, offering a 丰 branch (a symbol for any object), while two hands 𡗗 salute respectfully. Now the top part is strangely altered. To offer, to receive. See L. 47 L. — Phonetic series 354.

夆 𡗗

Fêng<sup>1</sup>. To 夂 walk in the 丰 brushwoods. By extension, to meet opposition; to meet; 遇也. 𡗗也. — Phonetic series 269. Now

逢 𡗗

Fêng<sup>1</sup>. A synonym of the last; 𡗗 is a radical redundancy. To meet with one, to come across, etc. — Phonetic series 608.

邦 邦

Pang<sup>1</sup>. A fief, a country; 邑 the central city; 丰 represents probably the bushy outskirts. — The scribes often write this character 邦.

Sub-series. 丰 doubled. The ancient form has different writings.

B 丰 丰 丰

Fêng<sup>1</sup>. Boughs, shoots, vitality, prosperity, abundance. It forms

丰 丰

Hui<sup>4</sup>. A broom. A hand 𡗗 that holds a bundle of 丰 branches. See the explanation, and the derivative 雪, L. 44 J. — Phonetic series 617.

豐 豐

Li<sup>4</sup>. A vessel used in sacrificing; 行禮之器也. 从豆 (vessel, L. 165), 像形. 二丰, 像滿形. The top has nothing in common with 曲 (L. 5i B); it is a cup (L. 38 E), in which is pricked a bunch of green branches for decoration; symbol of plenty. — Phonetic series 744.

豐



**Fêng<sup>1</sup>.** Prosperity, plenty. It seems that the ancient character represents the Chinese threshing-floor, at the harvest-time, as it still appears in our days. On the ground — levelled, grains are heaped together, and all around 丰 the corn-sheaves are ranged... In the modern character, at the bottom, 豆 (L. 165) represents a cup; on the top, 丰 represents boughs, a symbol of plenty. The cup 匚 became 山. Idea of greatness, of multitude; mountains of grain, say the philologists; 取其高大也. It seems rather that 山 is a graphical difference of 匚. — Phonetic series 839. It forms



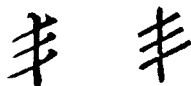

豐

**Yen<sup>4</sup>.** Prosperity, abundance. Radical redundancy, for 益 is a synonym of 豐. See L. 38 G.

**Yen<sup>4</sup>.** The 色 colour, the appearance, the looking of 豐 prosperity. Gracious, handsome. See L. 28 D.

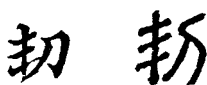
Second series. 丰 chieh<sup>4</sup>.

C



**Chieh<sup>4</sup>.** The first mnemonic way invented after the knotted strings; the first writing, or rather the first engraving. Notches 丰 cut in a 竹 bamboo lath. By extension, deed, document, record, proof; 竹 像竹木, 丰 像齒形, 刻竹木爲識也. 上古未有書契, 刻齒於竹木, 以記事. It forms

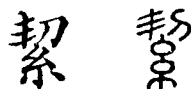
D



**Ch'í<sup>4</sup>.** To cut a notch with a 刀 knife, in a lath that will be used as a 丰 record, a document, or a proof; 从刀, 从丰, 會意. 刻之爲契. — Phonetic series 181. It forms

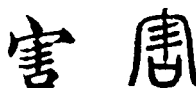


**Ch'í<sup>4</sup>.** The title deeds 契 of a 大 man; 从大, 从契. 會意. A covenant, an agreement, a bond, a contract. — Phonetic series 426.



**Hsieh<sup>2</sup>.** To measure 糸 before making a 契 contract; land-measuring.

E



**Hai<sup>4</sup>.** To injure, to hurt, to damage; 口 to speak, 丰 to write, 宀 under a shelter, by stealth, *against somebody*; 从口, 从丰, 會意. 傷也. — Phonetic series 529.

F 憲 憲

**Hsien<sup>4</sup>.** To apply, in one's 心 study, one's 心 heart and one's 目 eyes, to the study of 丰 documents. By extension, to draw up laws, a constitution, rules, etc.

G 耒 耒

**Lei<sup>3</sup>.** A harrow. A piece of wood 木 with 丰 dents, says the Glose; 从木, 丰像. 刻齒。The modern form has one dent less. — It is the 127th radical of characters pertaining to tillage.

H 夬 夬

**Hai<sup>4</sup>.** To be 夬 entangled in 丰 litigations. Compare 夬 *têng<sup>4</sup>*, above A.

I 競 競

**Ching<sup>4</sup>.** It has nothing in common, either with 克 (L. 75 K), or with 競 (L. 73 D). Two brothers 兄 (L. 29 D) holding each one their sharing contract 丰; mutual respect of rights; deference, good understanding; 从二兄, 各執一丰。The modern form is contracted.

## LESSON 98.

About two primitives, 气 and 斗, that are not connected together.

First series. 气 *ch<sup>4</sup>*.

A 气 气

**Ch<sup>4</sup>**. Curling vapours rising from the ground and forming clouds above; 雲气也。像形。Compare the ancient form of 云 clouds. (L. 93 A). The scribes often contract this character into 乞, that is now used (*chia-chieh* for 乞) in order to mean, to beg. — It is the 84th radical. Phonetic series 15. It forms

气  
乞  
乞

氣 氣

**Ch<sup>4</sup>**. Vapour 气 ascending from boiling 米 rice. This character was practically substituted to the last. It plays an important part in Chinese philosophy. — Phonetic series 515.

Second series: 斗 *tou*<sup>3</sup>.

B 斗 𪗇  
𪗇 𪗇

**Tou**<sup>3</sup>. A measure of 十 ten 勺 ladles or 升 pints; a peck; 十升也。像形。勺也。有柄。The ancient forms represent a 勺 ladle and 十 ten. The modern forms are mutilated. — The scribes sometimes write 斗 for 𪗇, e.g. 斛 for 𪗇; it is a licence. — It forms the 68th radical. Phonetic series 84. It forms

料

**Liao**<sup>4</sup>. To measure grain 米 with a peck 斗; 會意。Chuan-chu, grain, substance, to calculate.

科

**K'o**<sup>4</sup>. To measure corn 禾 with a 斗 peck; 會意。By extension, a class, a rank; gradation, examination; 品也。Each degree received a fixed quantity of grain.

𪗇

**Chia**<sup>3</sup>. A hanap of the size of a 斗 peck, in order to drink 𪗇 together.

升 𪗇  
𪗇 𪗇

**Shêng**<sup>4</sup>. A measure of 十 ten 𪗇 handfuls, a pint. The modern forms are arbitrary contractions. Chia-chieh 升 and 昇 mean, to rise in office. Cf. 科 above. — Phonetic series 84.

## LESSON 99

About the partial primitive 欠, both straight and inverted.

First series. 欠 straight, *ch'ien*<sup>4</sup>.

A 欠 𪗇

**Ch'ien**<sup>4</sup>. To breathe. A man 儿 (L. 29) who breathes 𪗇. This latter element, a synonym of 气 (L. 98 A), says the Glose, somewhat differs graphically from it, therefore 欠 is a special partial primitive; 从儿。𪗇像, 气從人上出之形。By extension, to get out of breath, to be exhausted, to owe money, deficiency. — It is the 76th radical. Phonetic series 44. It forms

吹

**Ch'ui**<sup>4</sup>. To blow, to puff, to scold; 从口, 从欠, 會意。出气急曰吹。

B 次 𪗇

**Ts'ü**<sup>4</sup>. Idea of succession 第也。represented by 二 two successive 欠 breathes, inspiration and expiration; 从二, 从欠, 會意。— Phonetic series 244.



## LESSON 100.

About the primitive 毛 *mao*<sup>2</sup>, both straight and inverted. Not to be confounded with 手 (L. 48)

First series. 毛 straight.

A 毛 𦘒

**Mao**<sup>2</sup>. Hair, fur, plumage; 獸毛也。像形。By extension, feathers. It is the 82th radical of characters relating to hair and feathers. Phonetic series 70. It forms

老 𦘒

**Lao**<sup>3</sup>. Old, to grow old, seventy years old. A man 人 whose 毛 hair transforms 匕 itself, changes to white. See L. 30 E. Note the contraction of the modern character. — It is the 125th radical of a few characters mostly relating to age.

表 𦘒

**Piao**<sup>3</sup>. The outer surface of garments. The first 衣 garments were skins worn with the hair 毛 outside. See L. 46 K. The modern form is contracted. — Phonetic series 389.

毳 𦘒

**Ts'ui**<sup>4</sup>. From 毛 thrice repeated, to denote its fineness. Hair thick and soft, fine furs; 獸細毛也。从三毛,會意, — Phonetic series 712.

Second series. 毛 inverted 𦘒, in

B 𦘒 𦘒

**Wei**<sup>1</sup>. The tail of animals. From 尸 body and 𦘒 the hair at the lower part. In the modern recent form, the scribes wrote 毛 instead of 𦘒. See L. 32 D. It is often compressed 𦘒, or contracted, reduced to 尸 or to 𦘒, in the compounds. It forms

尾 𦘒

**Sui**<sup>1</sup>. **Niao**<sup>4</sup>. Urine. From tail and water. See L. 32 E. The modern form is contracted.

尿 𦘒

**Ch'ü**<sup>1</sup>. Oppression, vexation, curved. Composed of 尾 and 出, L. 78 E. The modern form is contracted. — Phonetic series 348.

屈 𦘒

**Hsi**<sup>1</sup>. The Tibetan yak, 牛 ox with a long hairy 𦘒 tail. The tail of the yak was used in old China to make military standards. — Phonetic series 679.

犀 𦘒

C 𦘒 𦘒

**Tai**<sup>4</sup>. To hold 𦘒 by the tail 𦘒 (contracted into 𦘒, and altered in the modern form). See L. 44 E. — It is the 171th radical. It forms (contracted into 𦘒)



𥇑 𥇒

**Tai<sup>4</sup>.** To wink, to catch 𥇑 with 目 the eyes, says the Glose. This explanation seems improbable. The character is composed of 目 eye and of 𥇑 eyelashes. The covering of the eye-ball by the eyelashes, could not be represented in the elementary design. It forms

𥇑 𥇒

**Huai<sup>2</sup>.** To hide in one's 衣 clothes, to carry in one's bosom. L. 16 J. — Phonetic series 820.

D 求 𥇑

**Ch'iu<sup>2</sup>.** It is explained like 𥇑 tai<sup>4</sup>, to hold 𥇑 by the tail 尾 (contracted); to ask, to implore. See L. 45 K. It was altered in the modern writing, and wrongly classified by K'ang-hsi under 水 (L. 125). — Phonetic series 203. Compare 𥇑, L. 68 F.

### LESSON 101.

About two primitives 勿 and 易.

First series. 勿 wu<sup>4</sup>.

A 勿 𥇑

**Wu<sup>4</sup>.** Three pennons attached to a stick; a flag; 旗也。像形。By extension, 1. Jerky motions, as that of pennons agitated by the wind (L. 52 F); 2. A decree, a prohibition, a defence, an order made to soldiers with a flag; 3. Objects lacinated or foliated; sudden rays. K'ang-hsi wrongly classified this primitive under 勹. — Phonetic series 90. It forms

怨 𥇑

**Hu<sup>1</sup>.** Jerking 勿 of the heart 心, emotion, surprise; 从心从勿。會意。

刎

**Wên<sup>2</sup>.** To cut the throat; 刀 a knife, and 勿 the blood that gushes out from the severed arteries of the neck.

吻

**Wên<sup>2</sup>.** The lips: 勿 strips (of flesh) that close the mouth

笏

**Hu<sup>1</sup>.** A small book made from 勿 strips of 𥇑 bamboo.

物

**Wu<sup>4</sup>.** A thing, a being, an article. An ox 牛; 勿 is a mere phonetic. The oxen were the most valued things in ancient times. 萬物也。牛爲大物。勿聲。

B 易 易

**Yang<sup>2</sup>.** The sun 日 above the horizon, 勿 shooting its rays; light, solar action, etc. — Phonetic series 492. Note the following phonetic complexes that form series.

湯 湯

**Tang<sup>1</sup>.** Water, infusion, hot decoction; 熱水也。从水、易聲。 — Phonetic series 707.

傷

**Shang<sup>1</sup>.** To wound with 矢 an arrow; 傷也。从矢 (L. 131), 易聲。In the compounds, 矢 is reduced to 廴 placed on the top of 易; the radical is placed on the left side, instead of 矢, e.g. 傷, 殤, etc. — Phonetic series 643.

易 易

Second series. 易 i<sup>4</sup>.

C 易 易

**I<sup>4</sup>.** It represents a lizard, probably the chameleon. A primitive. On the top, the head; at the bottom, the light feet of the reptile; 像形。By extension, alert, easy, to change, to transform. — Phonetic series 365.

## LESSON 102.

About the primitive 干 kan<sup>1</sup>, and the important series derived from it. An appendix will treat about the primitive 𣎵 tsao<sup>2</sup>.

First series. 干 kan<sup>1</sup>, 庚、舌。

A 干 干  
干

**Kan<sup>1</sup>.** It represents a pestle. Compare L. 130. By extension, to grind, to destroy; morally, to oppose, to offend against; blunt arms, offence, injury, etc. — It is the 51th radical of a few unassorted characters. Phonetic series 22. It forms

𣎵 𣎵

**Ch'a<sup>2</sup>.** The 干 pestle in the mortar 臼 (L. 139). To pound, to pierce, to drive into or stick in. — Phonetic series 421.

旱 旱

**Han<sup>4</sup>.** The torrid and destroying 干 effect of the sun 日; drought, dryness.

B 庚 𥝌

**K'eng**<sup>1</sup>. To bark the rice by pounding it in a mortar. This was the main daily domestic work among the ancients. Compare L. 47 N.

康 𥝌

**K'ang**<sup>1</sup>. To 庚 decorticate 米 rice. **Chuan-chu**: 1. The chaff detached from the pounded grain, now 糠: 2. The repose that follows this hard work. — Phonetic series 623. It has nothing in common with 隶 L. 44 E.

庸 𥝌

**Jung**<sup>1</sup>. Ordinary, common, as the 庚 decortication of rice, 用 for every-day use. — Phonetic series 621.

唐 𥝌

**T'ang**<sup>2</sup>. The 口 words that accompany the 庚 pounding of rice; idle gossip, noisy wrangle. —

Phonetic series 572.

C 舌 舌

**Shê**<sup>2</sup>. The tongue 干 stretched out of the mouth 口. Here 干 represents the tongue, and is a partial special primitive, that is not derived from 干<sup>1</sup>, L. 102 A. Compare, L. 55 K, 𦰩<sup>2</sup>, the tongue drawn back into the mouth. Compare the ancient forms given here 1. The tongue held out of the mouth shê; 2. The tongue retiring into the mouth; 3. The tongue enclosed in the mouth 𦰩<sup>2</sup>. — It is the 135th radical. Note the compound 甜 t'ien<sup>2</sup> (L. 73 B); what is sweet 甘 to the 舌 tongue; sweet.



**Note:** 舌 shê<sup>2</sup> does not form a phonetic series. The one that is sometimes attributed to it (Cf. Callery, N° 262), belongs to the character 昏 kuo<sup>2</sup> (L. 114 C), contracted by the scribes into 𦰩, and often into 舌. To add to the confusion, 甜 t'ien<sup>2</sup> forms phonetic complexes in which it is contracted into 舌. These compounds may be found in the series 227, derived from kuo<sup>2</sup>; they may be recognised by their sound ien. Examples:

恬 𦰩

T'ien<sup>2</sup>, from 甜 contracted.

活 𦰩

Huo<sup>2</sup>, from 昏.

Second series. 逆 I<sup>4</sup>, ni<sup>4</sup>.

D 逆 𡗗

I<sup>4</sup>. This character, says the Glose, is 干 doubled (though incompletely) to mean that the attack was repeated, because it met with resistance. Hence the derived meanings, to attack, to resist, opposition, obstacle. Now 逆. It forms

席 斥

Ch'ih<sup>4</sup>. To attack 𡗗 a man in his 广 house; to expel, to turn out of the house, to scold, to strike or cuff. Note the modern abbreviation, the only one used now. — Phonetic series 112.

𡗗 𡗗

O<sup>4</sup>. To resist to somebody, to check 𡗗 him openly with 𡗗 cries and scoldings. The scribes changed 𡗗 into 𡗗 (L. 58 E), and this strange alteration was commonly admitted. See L. 72 F. — Phonetic series 470.

朔 𡗗

Shuo<sup>4</sup>. The new moon; when the 月 moon being 𡗗 opposite to the sun, refuses to receive its light; 从月, 从𡗗, 會意。 — Phonetic series 564.

歎 𡗗

Ch'üeh<sup>1</sup>. To have hiccup, suffocation, asthma, cough; 𡗗 an obstacle that impedes 欠 breathing (L. 99). It forms

厥 厥

Ch'üeh<sup>2</sup>. A steep acclivity 厂 (L. 59), the ascension of which 歎 puts out of breath. This character lost that meaning, and is now used as a demonstrative pronoun; 發聲之詞。 — Phonetic series 673.

幸 幸

Hsing<sup>4</sup>. Fortunate, lucky. A man 天 (L. 61 B, written 土), who gets over 𡗗 opposition, who triumphs over resistance; 从𡗗, 从天, 會意。吉而免凶也。 — Phonetic series 381. Not to be confounded with 幸 nish<sup>4</sup>, below G.

Third series. 辛 ch'ien<sup>2</sup>.

E 辛 干

**Ch'ien<sup>2</sup>.** To offend 干 (L. 102 A) a superior — or 二 (L. 2 G); offence, fault, crime; 干上爲辛。罪也。In the modern writing, 辛 on the top of different compounds is reduced to 立, that must be distinguished from 立 li<sup>4</sup>, L. 60 H. By extension, to attack, to face, etc. It forms

妾 姪

**Ch'ieh<sup>4</sup>.** A guilty 辛 woman 女, or a culprit's daughter enslaved according to the ancient custom; 有罪女子。从辛。从女。會意。See L. 67 E. Now it means, a concubine, an accessory wife. — Phonetic series 334.

童 重

**Tung<sup>2</sup>.** The counterpart of the last. A boy, a lad under 15 years, who became a slave for a great 重 crime 辛 committed by his parents. — Phonetic series 716.

豕 豕

**I<sup>4</sup>.** An angry boar 豕 that assumes 辛 the offensive; bravery. 从豕。从辛。會意。辛。犯之意。See L. 69 H. — See also 言 L. 73 C, and 商 L. 15 G.

Fourth series. 羊 jên<sup>3</sup>.

F 羊 羊

**Jên<sup>3</sup>.** This character is composed nearly as 𦍋 (L. 102 D). It is 干 (L. 102 A) increased by one stroke. The idea is that of an offence repeated or aggravated, 犯之甚也。Derived meanings, relapse, recidivation, obduracy. See 南 nan<sup>2</sup>, L. 79 G. It forms the two important sub-series 幸 nieh<sup>4</sup> and 辛 hsin<sup>1</sup> (below).

Sub-series. 幸 nieh<sup>4</sup>.

G 幸 幸

**Nieh<sup>4</sup>.** A man 大 (L. 60) who committed a 羊 crime; a criminal; 从大。从羊。會意。罪也。Not to be confounded with 幸 hsing<sup>4</sup> (L. 102 D); both are now written in the same way. Not to be confounded with 幸 t'a<sup>4</sup> (L. 60 C). Note the derivatives

執 𢦏

Chih<sup>2</sup>. To apprehend 𢦏 (L. 11 E) a 幸 criminal; 捕罪人也。从 𢦏、从 幸、會意。By extension, to seize, to maintain, etc. — Phonetic series 601.

報 𢦏

Pao<sup>4</sup>. To repress 𢦏 (L. 55 C) 幸 evil-doers; 从 幸、从 𢦏、會意。讞罪人也。By extension, to denounce them, to state, to inform; hence the modern meanings, a report, an announcement, a gazette.

罽 罽

I<sup>4</sup>. To keep a watchful 目 eye (L. 158), over the 幸 criminals; vigilance; 从 横 目。从 幸、會意。令吏將目捕罪人也。— Phonetic series 738.

圜

Yü<sup>3</sup>. A prison. The inclosure 口 where criminals 幸 are confined; 所以拘罪人。从 口、从 幸、會意。

𢦏 𢦏

Chou<sup>1</sup>. To flog 父 (L. 43 D) a 幸 criminal till he is 血 bleeding (L. 157). The scribes substituted 丸 to 父, and suppressed the 丿 of 血; then K'ang-hsi classified this character under 𢦏.

籊

Chü<sup>2</sup>. To convict a criminal 幸, in the Chinese way, by dint of rattan strokes 𣎵 (L. 77 B), and of 𣎵 cries (L. 54 E).

Sub-series 辛 hsin<sup>1</sup>.

H 辛 𢦏

Hsin<sup>1</sup>. Composed of 𢦏 and 上 (ancient form 二 or 上 L. 2 G); to offend 𢦏 one's 上 superior; and the consequence of it, chastisement, pain, bitterness; 大罪也。从 𢦏、从 上、會意。The ends of the first horizontal lines are generally turned up, the scribes deeming it to be more gracious in that way. — It is the 160th radical. It forms

宰 宰

Tsai<sup>3</sup>. A criminal 幸 at the 𡿨 tribunal, judged and chastised; 从 𡿨、从 幸、會意。屋下制治罪人、謂之宰。By extension, to govern, to judge, to order the legal tortures, to slaughter. — Phonetic series 574. — Tsai<sup>3</sup> 宰 contracted into 辛 is phonetic in 梓 tzü<sup>3</sup>, *Rottlera japonica*, a hard wood, instruments for torturing were made of.

辟 辟

**Pi<sup>4</sup>.** The man who 口 states 辟 authoritatively about the 辛 criminals (L. 55 B; 从口用法者也。从辟、从辛節制其罪也，會意。Prince, law, chastisement, etc. The scribes changed 辟 into 尸，— Phonetic series 752.

桼 桼

**Chên<sup>4</sup>.** The Chinese hazel, wood 木 for the 辛 criminals, because the rods were made of it. It is phonetic in

親 親

**Ch'in<sup>4</sup>.** Those who are 見 seen habitually; one's self, one's kindred; by extension, to love, to embrace; 近也。屬也。愛也。It lost one stroke in the junction. — Phonetic series 848.

新

**Hsin<sup>4</sup>.** To cut 斤 (L. 126) small 亲 branches (of the hazel); shoots of the year; hence the meaning, recent, new. Now 薪 fuel, wood cut for the fire, brush-wood.

辭 辭

**Nieh<sup>4</sup>.** Offence, sin For the phonetic, see L. 86 B. The meaning is probably 辛 an offence 眚 visible, evident, public.

辭 辭

**Ts'ü<sup>2</sup>.** To rid 讞 of an 辛 accusation, to clear one's self, to excuse one's self. See L. 90 B.

犀 犀

**Hsi<sup>1</sup>.** A contraction of 犀 hsi<sup>1</sup>, yak, L. 100 B, now commonly used, e.g. in 犀 chih<sup>4</sup>, etc.

皐 皐

**Tsui<sup>4</sup>.** To commit 自 a crime 辛 (L. 159); 犯法也。It appears that some malicious literati substituted this character to the 皇 of their enemy, the First Emperor 秦始皇 Ch'in-shih-huang This Emperor

not over flattered to be called the «first sinner», ordered by an Imperial decree that in future 辛 should be written 罪, the ancient character 皐 becoming taboo; 秦以皐以皇字。改用罪。This 罪 primitively meant a 罾 net (L. 39 C); 非 (L. 170) being phonetic.

辨 辨

辨

**Pien<sup>4</sup>.** Two criminals 辛 impeaching each other; 罪人相與訟也。从二辛會意。It forms interesting compounds in which the radical is inserted between the two 辛: 辨, 辯, 辯, etc. — Phonetic series 786.

Appendix. The primitive 艸 tsao<sup>2</sup>.

I 艸 艸

**Tsao<sup>2</sup>.** This character is unconnected with the preceding ones, 艸, etc. It is a primitive representing the successive division and sub-division of a tree's branches, the boughs, the twigs; 像. Hence, arborisation, emanation, multitude, faggot, collection. It forms

業 業

**Yeh<sup>4</sup>.** A tree 木 crowned with its 艸 foliage. The moral foliage, the deeds of a man, the affairs upon which he exerts his activity, and what he acquires by his doings, viz. merits, goods, titles, etc.

業 業

**P'u<sup>2</sup>.** To gather with one's 手 hands twigs 艸, in order to make with them a faggot. — Phonetic series 700. The compound 僕 forms an unimportant sub-series.

叢

**Ts'ung<sup>1</sup>.** To gather 取 bushes 艸. A bushy place, crowded; a collection, to collect. See L. 146 F.

對 對

**Tui<sup>4</sup>.** To confront, to compare, and, by extension, to correspond to; 从口、从艸. 从寸、會意. To apply a 寸 measure to the 艸 luxuriant vegetation of the 口 mouths, viz. to the testimonies of men, to see whether they agree or not. Compare the composition of 言 (L. 73 C). To recall to his officials that one must not rely on every 口 mouth's testimony, but only on the testimony of the 士 sages, which alone deserves to be 寸 examined, the Emperor 文帝 Wên-ti of the first Han<sup>4</sup> changed by decree 口 into 士, thus making the modern character, which was contracted by the scribes.

𦰩 𦰩

**Chih<sup>3</sup>.** Delicate leaves 艸, embroidered 𦰩 upon linen, 艸 is contracted; 从𦰩 艸省. 像刺文也. See L. 35 G. — It is the 204th radical.

鑿

**Tsao<sup>2</sup>.** To chisel, by delicate 𦰩 cuts, with a chisel, in 金 metal, so that 艸 designates of leaves and branches be reproduced. Chiselling in general. Compare (L. 81 A) 𦰩 to pound grain, 𦰩 to grind.



## LESSON 103.

About the primitive 羊 yang<sup>2</sup>.

First series. 羊 and its multiples.

A 羊 𦍋

Yang<sup>2</sup>. A sheep seen from behind; the horns, the head, the feet and the tail of a sheep. The tail is often curtailed, to make room for a phonetic; 像, 頭角足尾之形。Idea of sweetness, of peace, of harmony. — It is the 123th radical. Phonetic series 248. It forms

羌 𦍋

Ch'iang<sup>1</sup>. From 儿 men and 羊 sheep. Nomadic shepherds living in the Western steppes; the Thibetans. 西戎牧羊人也。从儿, 从羊, 會意。

美 𦍋

Mei<sup>3</sup>. A man 人 resembling to the 羊 lamb, sweet, gentle, good; 从羊, 从大, 會意。於善同意。

羔 𦍋

Kao<sup>1</sup>. A lamb 羊 that begins to 𠂔 walk. The feet being already represented in 羊, there is a radical redundancy. By extension, the little ones of different animals.

姜 𦍋

Chiang<sup>1</sup>. The clan (see 姓 L. 79 F) of the Emperor 神農 Shên-nung; 羊 is phonetic.

養 𦍋

Yang<sup>3</sup>. To nourish (L. 26 M); 羊 is phonetic. — Phonetic series 814.

漾 𦍋

Yang<sup>4</sup>. The unceasing flow of water. See 永 L. 125 D; 羊 is phonetic. By extension, uniformity, model, tediousness. — Phonetic series 659.

鮮 鮮

Hsien<sup>1</sup>. Composed of 魚 fish and 羊 sheep, the two kinds of flesh that were eaten *fresh* by the ancients, while they cured the other meats. By extension, fresh (neither salted, nor dried, nor smoked). — Phonetic series 832.

羹

{羹}

**Kêng<sup>1</sup>.** A thick broth, soup. Composed of 羔 and 美, a modern abbreviation invented by the scribes. Primitively, 羔 a lamb stewed on a 鬲 caldron; on both sides, the 𩇛 vapour that rises. See 𩇛<sup>1</sup>, L. 87 B. — See again 幸 L. 60 O; 羞 L. 44 B; 義 and 義 L. 71 Q; 善 L. 73 D. — See also 差 L. 46 C, that is unconnected with 羊.

B

羴

**Shan<sup>1</sup>.** Three 羊 sheep, a flock of sheep. By extension, the rank odour of sheep or goats. It forms the following.

羴

**Ch'an<sup>3</sup>.** A sheep-fold; 从 羴 在 尸 下. 尸 屋 也. (L. 32 G) By extension, crowd, press.

### Second series. 𦍋 kuai<sup>1</sup>.

C

𦍋 𦍋

**Kuai<sup>1</sup>.** Horns of the ram. It is 羊 without the feet; 羊角也. 像形. It figures in different compounds, as a symbol; see L. 35 M, 54 G. The modern scribes often change it into 卩.

乖 乖

**Kuai<sup>1</sup>.** Ramified (twice 八 L. 48, division) ram's horns 𦍋; odd, singular; 从 𦍋, 从 重 八, 分 也. The modern character is absurd. It forms the two phonetic compounds

萑 萑

**Huan<sup>1</sup>.** A big 隹 owl, the Grand-duke, with 𦍋 feather-horns, egrets; 从 隹, 从 𦍋, 會 意. 有 毛 角. Forms the three following characters

舊

**Chiu<sup>4</sup>.** A sort of 萑 owl, 臼 (L. 139) is phonetic. It now means, *chia-chieh*, old, worn out, formerly.

隹 隹

**Huai<sup>2</sup>. Huo<sup>1</sup>.** To seize (an owl) with the 扌 hand. — Phonetic series 782.

隹 隹

**Kuan<sup>4</sup>.** The heron, a screaming 𦍋 bird 隹 with an egret 𦍋. — Phonetic series 844.

**K'ui**<sup>2</sup>. A demon that wanders through the mountains. It is said to have 丫 horns. This is a false interpretation resulting from the ill-formed modern character. See the ancient form: a face of demon, two arms, a belly, a tail, and two feet (L. 27 I, note 1).

**Chi**<sup>4</sup> and **Man**<sup>2</sup>. See L. 35 M, L. 54 G.

D

**Ya**<sup>1</sup>. A fork, crooked. Now, appellative of girls, ya-t'ou, on account of their two tufts of hair. — Some interpreters consider 丫 as an abbreviation of the ancient character 木 a tree whose branches are 丫 forked. It is the reason why it is given here.

## LESSON 104.

About the primitive 𦰩 pan<sup>1</sup>.

A

**Pan**<sup>1</sup>. A sort of fork, or shovel, which it represents; 像形。所以推棹之器也。It was altered in different ways by the modern scribes. It forms

**Tan**<sup>1</sup>. To assault a man with 𦰩 cries and a 𦰩 fork. See L. 72 E. — Phonetic series 705.

**Ch'ü**<sup>1</sup>. To repulse, to expulse. Two hands 𦰩 with a 𦰩 shovel, casting a 去 child away. See L. 94 G. Note the modern alteration.

**Fên**<sup>1</sup>. The modern character is totally distorted. The top is not 米, but 采 (L. 123) Ordure, filth. Two hands 𦰩 removing with a shovel 𦰩 the 采 dung of animals; 从 𦰩 推 𦰩 棄 采 也。會意。

畢 畢

**Pi<sup>2</sup>.** This character represents two ancient instruments: 1. A shovel upon which was offered the meat 田 at the end of the sacrifice, hence the derived meaning, to end, which is still used in our days; 2. A racket 畢 with a 田 net, resembling the butterflies net, to catch small animals. This character has those two meanings in very ancient texts. — Phonetic series 640.

B 葦 葦

**Kou<sup>4</sup>.** Some consider this character as being composed of two 葦, one being straight, the other inverted, while the stroke at the bottom was suppressed for simplification's sake. This explanation seems to be far fetched. **Kou<sup>4</sup>** is a primitive, whose straight and crossed lines represent graphically the timbers in the framework of a house, as they interlock and cross each other; hence the idea of a net-work, an ordering, a combination. This notion is hinted in the compounds, 構, etc. 取 橫 直 交 加 之 像。 — Phonetic series 546.

## LESSON 105

About the primitive 革 ko.

A 革 革

**Ko<sup>2</sup>.** The raw skin of a flayed sheep, as it is stretched out. To skin. The fork in the middle is 羊 or 𦍋 a sheep, contracted (L. 103); the two horizontal lines 二 mean that the skin is stretched out, two hands or scrapers 臼 working it. The second ancient character is already contracted; 羊 皮, 治 去 其 毛, 曰 革. 古 文 像. By extension, to skin an officer, to degrade him from office with a fine or a confiscation. — It is the 177th radical. It forms

B 鞏 鞏

**Pa<sup>4</sup>.** Leather 革 drenched by the 雨 rain, that stretches out when it is drawn. It forms

**Pa<sup>4</sup>.** Lengthening 鞏 of the moon 月, in the first fortnight of the month; growing, prosperity. This character was used to designate the feudal princes in ancient times; double idea of *growing* in glory, and of *glory borrowed* by them from the Emperor, as the moon borrows its light from the sun. — Phonetic series 355.

羈 羈

**Chi<sup>4</sup>.** Trammels. Leather 革 to trammel 网 a horse 馬. In the primitive form, the leather was not represented; 中 represented the trammel put to the feet of the horse, and the peg to tie it up. The leather was added later on. Then 中 was suppressed.

## LESSON 106.

About several representations of animals or other beings, primitives either complete or partial, gathered here on account of their resemblance.

First series. 𠂔 swelling on both sides, in

A 𠂔 𠂔  
兔 兔  
兜 兜

**Ku<sup>1</sup>.** A man 𠂔 (L. 29) whose 𠂔 sides are swollen, because he makes an effort; 𠂔 𠂔, 左右皆鼓形。

**Mien<sup>3</sup>.** A man 𠂔 (L. 25) whose sides 𠂔 are swollen, whose legs are propped; to *make an effort* to get some good or to avoid some evil; 𠂔 𠂔, 𠂔 𠂔, 會意。— Phonetic series 295.

**Tou<sup>1</sup>.** A kind of helmet with 𠂔 appendixes on both sides to cover the cheeks; a helmet, a cowl; 兜 mao<sup>4</sup> (L. 29 C) represents a man, 白 head and 𠂔 legs; 𠂔 𠂔 像 白 人 頭 也。𠂔 形。By extension, to cover, to envelop. — Phonetic series 651.

Second series. 兔 t'u<sup>4</sup>, a hare or rabbit.

B 兔 兔  
冤 冤

**Tu<sup>4</sup>.** It represents a hare when it is squatting, with its tail perked up; 獸 像。後 其 尾 形。It forms

**Yüan<sup>1</sup>.** A hare 兔 under a covert 一, whence it is unable to run. Derived meanings, to injure, to ill-use without cause, grievance, oppression, the hare being an inoffensive animal; 屈 也。𠂔 兔 在 一 下, 會意。See 'L. 34 H.

婉  
逸

**Mien<sup>3</sup>.** The female of the hare, 會意。By extension, to bear, by allusion to the fecundity of the doe-hare.

**I<sup>4</sup>.** A hare that runs away, 會意。By extension, to live like a hare, to lead an idle and licentious life; the hare being looked upon in China as the type of profligacy, and very ill-reputed.

Third series. 𠂔 ch'ao<sup>4</sup>.

C 𠂔 𠂔  
𠂔 𠂔

**Ch'ao<sup>4</sup>.** It represents some animal resembling the hare; 獸 也。似 兔 而 大、像 形。This character, combined with 兔 (L. 106 B), forms

**Ch'an<sup>2</sup>.** The numerous tribe of the rodents. — Phonetic series 828.



## LESSON 108.

About the primitives 它, 龜, 龜卵 and 卵.

A 它 𧈧

**To<sup>1</sup>.** A snake (See 虫 L. 110) that stands on its tail, distends its neck and darts its tongue out; 像。 It is often written 𧈧, and sometimes 也。 See L. 107 B, note. — Phonetic series 165 and 126. — In the ancient writing, the head of the two following is alike.

B 龜 龜

**Kui<sup>1</sup>.** A tortoise, which is described by the Glose as an animal having its flesh inside and its bones outside; 外骨內肉者也。 The character represents the head, the claws, the shell and the tail. A more ancient character represented the tortoise-shell ornamented with stripes, and a summary delineation of the head and of the tail. — It is the 213th radical. It forms

圖

**Chiu<sup>1</sup>.** A contest 鬥 (L. 111) settled by divination. A singed 龜 tortoise-shell was formerly used for that purpose. See L. 56.

C 龜 龜

**Min<sup>3</sup>.** The soft turtle. The character was then applied to mean a tadpole; the head, the gills, and a tail (L. 791). It is the 205th radical. Phonetic series 749.

D 卵 卵

**Luan<sup>2</sup>.** A primitive representing the ovaries and the oviduct of the female, the testicles and cords of the male.


E 卵 卵

**Kuan<sup>1</sup>.** Another primitive, and not an abbreviation of luan<sup>3</sup>. It represents the shuttle, that passes and repasses, inserting the transversal thread of the woof between the longitudinal threads of the warp. See L. 92 G.

## LESSON 109.

About the primitive 中; about 用 and its important series.


First series. 中 chung<sup>1</sup>.

A 中 用  



**Chung<sup>1</sup>.** The centre. **Chung<sup>4</sup>.** To hit the centre, to attain. It represents a square target, pierced in its centre by an | arrow. Later on, the target was contracted by the scribes and changed into a form somewhat like 口 (L 72); but the primitive form is still maintained in the series 用. To represent, in a design without perspective, the perforation of the target, the two extremities of the arrow were marked with 二 a sign, or the extremity that passed through was curved; these are mere graphic tricks; 从 口、| 上下通。 — Phonetic series 52.

Different compounds of 中 were explained elsewhere, 衷 L. 16 E; 婁 L. 67 N; 畜 L. 73 E; etc. Compare 串 L. 153. See also 吏 and 吏 L. 43 M. N.

Second series. 用 yung<sup>4</sup> and its derivatives.

B 甬  


**Yung<sup>4</sup>.** This character primitively represented the bronze ex-voto offered to the Ancestors, placed in the temple as a memorial for their offspring. Afterwards it was given the shape of a bronze tripod. The vessel was used for the offerings to the Manes, hence chuan-chu to use, usage. The offerings brought blessing, hence chuan-chu aptitude, efficacy, utility, etc. — It is the 10th radical of a few incongruous characters.

C 𠂔  


**Chou<sup>1</sup>.** 用 aptitude 及 (the old form 𠂔 L. 49 E) extending to every thing, general, universal; hence the derived meanings, propagation, universality, totality; 从 用、从 古文 及。The scribes arbitrarily changed 𠂔 into 口。 — Phonetic series 342

D 甫 𠂔

**Fu<sup>3</sup>.** Aptitude 用 for founding and 父 governing a family (L. 43 G), the manhood. Then a definitive appellation was taken by men. Hence the extended meaning, I, myself. — Phonetic series 274. It forms



專 𠂔

Fu<sup>1</sup>. The hand 寸 (for 𠂔 L. 45 B) of a grown up 甫 man. Derived meanings, action, amplitude. — The modern scribes imagined to write 𠂔, and this faulty writing became classical in the character 敷 fu<sup>1</sup>, to spread out, to promulge. — Phonetic series 528. It forms

溥 漚

P'u<sup>3</sup>. A wide 專 expanse of 水 water. By extension, large, general, universal, etc. — Phonetic series 753.

See 甬 L. 55 K; 庸 L. 102 B; 蒲 L. 54 G; etc.

### LESSON 110.

About the primitive 虫, and its derivatives.

A 虫 𧈧

Hui<sup>1</sup>. All kind of crawling animals, snakes, worms, etc.

Compare L. 108 A. — It is the 142<sup>nd</sup> radical. See 蚤 L. 45 I, and 風 L. 21 B. Note further

B 强 彊

Ch'iang<sup>2</sup>. A bow 弓 (L. 87 A) that shoots its arrow above several 畝 acres of land (L. 3 C), a strong bow. By extension, strong, good. This character being difficult to write, was replaced by 强, a name of the same sound which represents an insect, *Elater* the snapping beetle, that unbends like a bow 弓 when it fell on its back; 虫 represents the insect, 𧈧 its head, which was arbitrarily changed into 口 by the scribes. — Phonetic series 668.

强 强

C 蛭

K'un<sup>1</sup>. Insects that are numerous at certain times of the year (*two* to intimate the great number); e.g. 𧈧 shih<sup>1</sup>, formerly fly, and now louse; 蚤 chung<sup>1</sup>, locusts; 蚊 wên<sup>2</sup>, mosquitoes; 蠶 li<sup>3</sup>, book-worms; 𧈧 ts'an<sup>2</sup>, silk-worms; etc.

D

蟲

**Ch'ung**<sup>2</sup>. An ancient term for all crawling and swarming animals, insects, etc. It is found in

蟲

**Ku**<sup>3</sup>. Chronic diseases, the etiology of which escapes the Chinese, as tuberculosis, syphilis, etc. — Some

suppose that 蟲 worms corrode the interior of the 皿 body; 腹中蟲也。从蟲, 从皿, 會意。— Others explain that these diseases are caused by the venom of animals, swallowed with food and drink. Hence the dreadful fear of the Chinese for the urine of the gecko (a lizard found in all the houses); also for rain-water that has filtered through a roof, because it is supposed to be soiled by the venom of scorpions that live there; etc. This etymology seems to be the right one, because it explains better the word 皿 vessel; poison of the 蟲 worms taken with 皿 food; 皿物之用也。按凡蟲行毒飲食中殺人。人不覺。— Moreover, there are who say that the magicians make a poison slow and sure, by grinding in a vessel 皿 different sorts of venomous 蟲 worms. This seems to be rather a legend.

## LESSON 111.

About the primitive 虫, and its compounds.

A

**K'ui**<sup>4</sup>. It represents an ancient recipient, either a basket or a bag. 器也。像形。Note the modern abbreviation. It forms

B

**K'ui**<sup>4</sup>. Not mean, or cheap; a whole 中 basket of 貝 cowries; 物不賤也。The ancient form is unexplained, 未詳。It appears in the ancient character 妻 L. 44 G. It is perhaps an abbreviation of the last — Phonetic series 693.

C

**Ch'ien**<sup>3</sup>. To carry soil in 虫 baskets, in order to erect a wall, a dike, as it is still done in China (L. 86 B). It is phonetic in

**Ch'ien**<sup>3</sup>. To commission, to depute. — Phonetic series 773.

## LESSON 112.

About the primitive 止, and its important derivatives

First series. 止 *chih*<sup>3</sup>, its compounds and multiples.

A 止 止

**Chih**<sup>2</sup> A coarse representation of a foot, or of the footprint; on the left side, the heels; on the right side, the toes; on the top, the ankle; 足止像形也。Derived meanings, to march (the feet moving); to halt, to stop (the feet being still), etc. — It is the 77th radical. Phonetic series 46. We saw the derivatives 走 L. 44 F; 歸 L. 44 K; 前 L. 66 D. Add the following:

企

**Ch'i**<sup>4</sup>. A man 人 rising on his 止 heels; 从人, 从止, 會意. 立也。

此 此

**Ts'ü**<sup>3</sup>. To turn one one's heels (匕 L. 26). Now chia-chieh used as a demonstrative pronoun, this. — Phonetic series 242.

延 延

**Ch'ên**<sup>2</sup>. A firm 延 gait, by posing well the 止 foot (L. 63 D); 从延, 从止, 會意. It forms

延 延

**Yen**<sup>2</sup>. A gait 延 firm 止 an 丿 steady (L. 7); 長行也。Phonetic series 417. Not to be confounded with the derivatives of 正 below I.

止 quadrupled, two being straight, and two inverted (altered in the modern writing), forms

𨔵 𨔵

**Shih**<sup>4</sup>. Rough, rugged. An irregular surface, that obliges to many steps 止 in different directions. The modern contractions 澁 澁, now replace the ancient form difficult to write. 不滑也。从四止, 會意。

Second series. 足 *tsu*<sup>4</sup> and 疋 *shu*<sup>2</sup>, both being composed of 止 the foot, increased with a symbol 指事.

B 足 𠂔  
𠂔

**Tsu**<sup>4</sup>. A foot 止 at rest. By extension, feet in general. The stillness is represented by the closed 〇. Compare below C. 脛 止 則 爲 足。行 則 爲 疋。弓 動 像。〇 靜 像 也。It is the 157th radical (two modern forms). Phonetic series 340.

C 疋 𠂔  
疋

**Shu**<sup>2</sup>. Foot 止 in motion, to turn. The motion is represented by the open 弓. Compare above B. 上 像。下 从 止。按 足 者 靜 像。疋 者 動 像。The reading *p'i*<sup>3</sup>, in the sense of *rolled up piece*, is a modern *chuan-chu*. — It is the 103th radical (two modern forms). — It forms

疏

**Shu**<sup>1</sup>. Birth 流, the feet 疋 coming first. Different extended meanings. See L. 94 F.

旋

**Hsüan**<sup>2</sup>. To turn on one's 疋 heels; 𠂔 (L. 117) is phonetic. — Phonetic series 614.

楚

**Ch'u**<sup>3</sup>. A 林 woody land; 疋 is phonetic.

胥 𠂔

**Hsü**<sup>1</sup>. Gravy 月; 疋 is phonetic. Phonetic series 448.

蛋

**Tan**<sup>4</sup>. The ball 疋 rolled by the 虫 dung-beetle. By extension, egg.

Third series. 走 *tsou*<sup>3</sup>.

D 走 𠂔

**Tsou**<sup>3</sup>. To march. A man 天 who bends (L. 61 B) to walk quickly and with hasty strides; to go, to travel, to sail; 𠂔 也。从 天。从 止。會 意。 — It is the 156th radical of characters relating to modes of going.

Fourth series. 是 cho<sup>4</sup>.

E 是 𨔵  
 𨔵  
 𨔵

Cho<sup>4</sup>. To go step by step. It is composed of 止 and 彳 (L. 63 A), say some philologists. It seems more probable that 彳 are three 止 footprints. Not to be confounded with 𨔵 (L. 63 D). — It is the 162<sup>nd</sup> radical of a large group of characters relating to movements, e.g. 進 chin<sup>4</sup>. to advance, 退 t'ui<sup>4</sup> to move back, etc.

Note: In some modern characters, the scribes divide 是; 止 is placed on the right side, underneath the phonetic; 彳 is placed on the left side. K'ang-hsi classified those characters under 彳 the 60<sup>th</sup> radical. Examples:

徒 達  
 從 𨔵  
 徒 𨔵

T'u<sup>2</sup>. To go; 从 是, 土 聲。

Ts'ung<sup>2</sup>. To follow; 从 是, 从 聲。

Hsi<sup>3</sup>. To move one's abode. 从 是, 止 聲。 — Phonetic series 611.

## Fifth series.

F 少 𨔵

止 inverted is not used alone, but forms, when combined with 止 straight, two important series. In the first, G, the two forms are superposed, and 止 inverted is now written 𨔵 (not to be confounded with 小, nor with 少, L. 18 H, M). In the second, H, the two forms placed in juxtaposition are now written 𨔵.

G 步 𨔵

Pu<sup>4</sup>. A step, to take a step, to march; 行 也。 The character represents the succession in the steps (compare 行 L. 63 C). By extension, the planets, stars that move. It forms

涉 𨔵

Shê<sup>4</sup>. To step 步 in 𨔵 water, to ford, to wade over. Hence

頻 𨔵

Pin<sup>2</sup>. A man 頁 (L. 160) who wades 涉 through water; uneasiness. In the ancient character, 𨔵 was introduced between the two 止, to gain room. In the modern character, 𨔵 was suppressed. — Phonetic series 825.

陟 陟

**Chih<sup>4</sup>.** To ascend 步 step by step an 𠂔 acclivity (L 86); 登也。从 𠂔。从 步, 會意。It forms 𨔵 chih<sup>1</sup>, merit, to promote.

歲 歲

**Sui<sup>4</sup>.** The planet 步 Jupiter, that presided over 戌 the wars. See L. 71 P. — Phonetic series 760.

H 𠂔 𠂔

**Po<sup>4</sup>.** Two 止 in contrary directions; idea of two feet; or of separation, divergence, letting loose. — It is the 105th radical. Note the derivatives

𠂔 𠂔

**P'o<sup>2</sup>.** To stamp 𠂔 with the two 𠂔 feet, to trample. It is now a part of

發 發

**Fa<sup>1</sup>.** To shoot an arrow, and, by extension, any expansion, any manifestation of a latent energy. The modern form (to trample with a bow) is a nonsense. In the ancient primitive character, there was 矢 an arrow, instead of 𠂔; shooting 𠂔 of the 矢 arrow by the 弓 bow. — Phonetic series 675.

登 登

**Têng<sup>1</sup>.** To ascend 𠂔 upon a 豆 pedestal, firstly with one foot, then with the other. By extension, to ascend, to go up, in general. — Phonetic series 708.

𠂔

**Kui<sup>2</sup>.** The nicely disposed grass, on which the Ancients poured the libations offered to the Manes; see Graphics, page 362. This character, not easily written, was replaced, in the days of Li-ssü, by 𠂔 plus 矢, probably the primitive form of fa<sup>1</sup> (above). The modern form has been arbitrarily mutilated by the scribes. Now chia-chieh a cyclical character. — Phonetic series 458.

癸 癸

**Sixth series. 正 chêng<sup>4</sup>.** A special series is reserved for this compound of 止, on account of its important derivatives.

I 正 正

**Chêng<sup>4</sup>.** To be arrived and 止 to stop at the — line, at the limit, where one had to reach, without going astray; 从一, 从止, 會意。By extension, correct, straight, regular. — Phonetic series 107. It forms

定 𡩺

**Ting<sup>4</sup>.** Order 正 in the 宀 house, and, consequently, tranquillity, peace; 安也。从 正。从 宀。會 意。 By extension, fixed, certain, decided. — Phonetic series 400.

是 𠄎

**Shih<sup>4</sup>.** What was 正 controlled at 日 sun's light; 从 日。从 正。會 意。 The Glose compares this etymology with the etymology of 直 *chih<sup>3</sup>*, L. 10 K. Extended meanings, truthfulness, reality, existence. — Phonetic series 476

歪

**Wai<sup>1</sup>.** Deflected from the perpendicular, aslant; what is not 不 correct 正. This character is a modern one.

K 乏 𠂔

**Fa<sup>2</sup>.** It is 止 turned to the left. The inversion means that one did not reach 止 the line 一, the point where one had to reach; a defect, to be in want of, exhausted. The modern character is a fanciful abbreviation that has nothing in common with 之 *chih<sup>4</sup>* (L. 79 B). — Phonetic series 54.

L 𠂔 𠂔

**Mien<sup>4</sup>.** This character is considered by some philologists as a derivative of 正. This is a mistake. It is a primitive, representing a woman sitting; 一 is the girdle; on the left, the seat; on the right, an apron that hides the fore and lower part of the body. By extension, to conceal, to hide, retreat, confinement, screened, out of view. — Phonetic series 71. It forms

𠂔 辰

**Ch'ên<sup>2</sup>.** From 𠂔 and 尸. See L. 30 B.

𠂔 𠂔

**Min<sup>4</sup>.** The retreat 𠂔 in a 宀 house, the home, a dwelling. It forms

賓 賓  
賓 賓

**Pin<sup>1</sup>.** A present 貝 offered to a man 定 received in one's house 所敬也。賓禮。 By extension, a guest. The scribes arbitrarily altered the primitive character to the two forms here joined. — Phonetic series 787.

## LESSON 113.

About the primitive 長.

A

長  
長

𠂔  
𠂔

**Chang<sup>3</sup>**, to grow. **Ch'ang<sup>2</sup>**, long. The primitive form indicates locks of hair so long that they must be tied by a 一 hand and a brooch (the fork on the right); 像。一束之形。Later on, 乚 was added, which made the composition of 長 analogous to the one of 老 (L. 30 E); manhood, when the hair is long. By extension, long in time or distance. The modern form is an arbitrary contraction. — It is the 163th radical. Phonetic series 323. It forms

B

𠂔  
𠂔

𠂔  
𠂔

**Pao<sup>4</sup>**. Long 長 locks 𠂔 (L. 62); 長髮也。从長。从 𠂔。會意。 — It is the 190th radical.

肆

**Ssü<sup>4</sup>**. To expand 肆 to the utmost 長, to exhibit, unrestrained. See L. 169.

套

**T'ao<sup>4</sup>**. A modern character. To suit what is of the same 大 height and 長 length. Assortment, to unite, etc.

## LESSON 114.

About the two primitives 氏 and 民.

A

氏  
氏

𠂔  
𠂔  
𠂔

**Shih<sup>4</sup>**. A floating plant, without roots, that ramifies and grows, like the nymphæacææ so common in China, *Euryale ferox* and others, that spring up from a grain, float first, then fix themselves and acquire in a short time a prodigious development. By extension, development, multiplication; a wandering hord of the primitive times, a clan, a family — It is the 83th radical. Phonetic series 82. It forms

B

氏  
氏

𠂔  
𠂔  
𠂔

**Ti<sup>3</sup>**. A development of the last. The floating plant 氏 sprouts to the bottom — of water, to be fixed and rooted there. By extension, bottom, foundation, to sink down; 加 — 以 像地。 — Phonetic series 163. It forms



昏 昏

**Hun**<sup>1</sup>. Dusk, twilight; when the 日 sun has plunged 氏 below the horizon. The 一 of 氏 was suppressed; 从日, 从氏省。會意。— Phonetic series 364. The form 昏 is a wrong one.

C 𠂔 𠂔

**Kuo**<sup>2</sup>. A development of ti (above B), the root boring in the bottom. It is phonetically contracted (一 being suppressed) in

昏 𠂔  
舌 舌

**Kuo**<sup>2</sup>. To put or to hold in one's mouth; 从口, 𠂔省聲。Note the modern abbreviations, specially the last one, that is written in such a way that the compounds of **kuo**<sup>2</sup> cannot be distinguished from those of **shê**<sup>2</sup>. See note L. 102 C. — Phonetic series 227.

D 𡗗 𡗗  
民 民

**Min**<sup>2</sup>. The people, the mass, the common multitude. Some philologists consider this character as a 母 **mu**<sup>3</sup> (mother, L. 67 O), with sprouts that represent the multiplication; people, the sons of women. 从母取蕃育也。上下眾多意。指事。It is highly probable that this interpretation is erroneous. **Min**<sup>2</sup> is a primitive, a creeping plant with sprouts, that is prolific (second ancient character, 古文像) The third ancient form, and the modern one, are arbitrary abbreviations. 民 is therefore a character resembling 氏, and not a derivative from it. — Phonetic series 137.

## LESSON 115.

About the three primitives 井, 开, 丹。

First series 井 **ching**<sup>3</sup>.

A 井 井

**Ching**<sup>3</sup>. Primatively, it was designed to represent eight square lots of fields, divided among eight families, reserving the middle square for public use, and digging a well in it. The well is represented by a dot; 八家一井。像。Such was the custom in antiquity. See *Textes Historiques*, p. 25. The system was abolished, and the character is now used to mean, a well. — Phonetic series 49. It is phonetic in

刑 𠔁

**Hsing**<sup>2</sup>. Legal punishment (从刀 a sword, L. 52), which was arbitrarily written by the scribes 刑. See below B. 今誤作刑。— Phonetic series 204.

Second series. 并 ch'ien<sup>2</sup>.

B 开 𠔁

**Ch'ien**<sup>1</sup>. It represents two scales poised; 像。二千對構。上平也。Even, level, line, row, agreement. Note the modern arbitrary contraction which, reducing to four the six strokes of this important phonetic, is the cause, for students of Chinese, of many fruitless researches in the dictionaries. — Phonetic series 184. See 刑 above A. It forms.

并 𠔁

**Ping**<sub>1</sub>. Two 人 men who march 开 side by side; together, harmony, with, etc.; 相從也。从二人。从开。會意。The remark made for the last is to be made here also, the modern contracted form counting six strokes, instead of eight. — Phonetic series 390.

C 開 關

**K'ai**<sup>1</sup>. It has nothing in common with 开. It is a representative character. Two hands 𠔁 take away the — bar that closes a door 門; to open. It is the reverse of 門 shuan<sup>1</sup>, to shut, that was explained L. 1 H; 張也。从門。从𠔁一。會意。一者關也。

Third series. 丹 tan<sup>1</sup>.

D 丹 𠔁  
青 𠔁

**Tan**<sup>1</sup>. Cinnabar. It has nothing in common with 并. The crucible or stove of the alchemists, with 𠔁 cinnabar in it. See L. 4 C. — Phonetic series 83. It forms

**Ch'ing**<sup>1</sup>. Light green; the colour 丹 of the 生 sprouting plants (L. 79 F); 从丹。从生。會意。木始生其色也。Note that 丹 the cinnabar is red. It seems rather curious that the two complementary colours, green and red, are here confounded

(daltonism?). An author explains seriously that the green plants, when burnt, give a red fire 木生火。— It is the 174th radical. Phonetic series 337.

丹 is still found in 彤 t'ung<sup>2</sup>, scarlet red; and in 旂 chan<sup>1</sup>, a red banner (L. 117).

## LESSON 116.

About the primitive 𡗗.

A 𡗗 𡗗

Jan<sup>3</sup>. The hair just growing on the body; 像形。It might be considered as 毛 inverted and doubled. See L. 100, second series. The scribes now write 冉 (nothing in common with 冉 L. 35 J). — Phonetic series 128. It is phonetic in

B 那 𡗗

Na<sup>4</sup>, na<sup>3</sup>. A ancient 邑 city and State in the West, perhaps Tibet, whose inhabitants wore 𡗗 furs; 西夷國。今四川之西。The scribes strangely altered 𡗗. This character lost its primitive meaning and is now used as a demonstrative pronoun in the modern spoken language. — Phonetic series 232.

C 衰 𡗗

So<sup>1</sup>. Clothes 衣 made of 𡗗 furs or straw, against rain. It was explained, L. 16 D.






## LESSON 117.

About the two primitives 方 and 𠂔, that resemble each other in the modern writing, but that etymologically have nothing in common.





First series 方 fang<sup>1</sup>.

A 𠂔 𠂔

Fang<sup>1</sup>. It is supposed to represent two boats lashed together, so that they make a ferry-boat, a poutoon, a square barge; 併船也。It seems rather difficult to see this representation in the character. The ancient forms represent the four regions of the space with two dimensions, the earthly surface. By extension, square, regular, correct, a rule, etc. — It forms the 70th radical. But, with the exception of two or three of them, all the characters classified under this fictitious radical, belong to the primitive 𠂔, below, B, that is unconnected with 方. — Phonetic series 56.

**P'ang<sup>1</sup>.** The space with three dimensions; the limits of that 方 space, indicated by 二 on the top, and two side lines. The ancient forms, as usually, are more expressive than the modern ones. By extension, border, side, lateral. — Phonetic series 556.

**Fang<sup>4</sup>.** To lead 支, in the open space 方 (steppe, pasture-land), a drove; to feed. Compare 牧 L. 43 D. By extension, to let go, to loosen, to open out, to lay down, etc. It forms

**Yao<sup>4</sup>.** To shine; 放 emit 白 light; 从 白. 从 放, 會意. 凡 光 多 白, 故 从 白. — Phonetic series 766

**Nao<sup>3</sup>.** From 出 and 放. See L. 78 E. — Phonetic series 638.

鼻

**Yen<sup>1</sup>,** has nothing in common with 方. See L. 34 K.

## Second series 𠂔 yen<sup>3</sup>.

B   
  
  
  
  
  
  
  


**Yen<sup>3</sup>.** First, long overhanging branches. Later, the mangrove, shooting, from its branches, roots that go down and implant themselves in the ground (right side; lianæ, the jungle. Idea of a being, hanging, waving, covering, with many stalks, etc. This character is unconnected with 方. Note its successive alterations. — It forms nearly all the characters attributed to the 70th radical 方. Note the following compounds:

**Hsüan<sup>3</sup>.** To revolve, to move in an orbit, to do a thing in turn. Composed of 𠂔 foot (L. 412 C), and 𠂔 motion. — Phonetic series 614.

族 𣎵

**Tsu<sup>1</sup>.** A bundle of arrows 矢, fifty, says the Glose; 𣎵 means the numerous sticks; 从 矢. 从 𣎵. 會意. By extension, a multitude of beings of the same kind, a family which traces its descent from one ancestor, kindred relatives who are like a sheaf of individuals; 父子孫人屬之正名. — Phonetic series 654.

施 𣎵

**Shih<sup>1</sup>.** To pour out 也 at repeated times 𣎵, probably something to drink; to bestow, to diffuse, generosity; L. 107.

游 𣎵

**Yu<sup>2</sup>.** Contraction of 游; the waving motions 𣎵 of the swimmer 浮 (L. 94 A); to float, to swim. — Phonetic series 500.

旅 𣎵

**Lü<sup>3</sup>.** A campment. Men 从 encamping under the 𣎵 branches of trees. By extension, men temporarily staying in a place that is not their ordinary abode, soldiers, merchants, travellers, emigrants, exiles.

C 於 𣎵

**Yü<sup>2</sup>.** It has certainly nothing in common with 𣎵. It is probably not an arbitrary contraction of 烏 wu<sup>1</sup> (L. 138 D) It seems to be a modern sign, invented to be used as a particle expressing the relation that exists between two terms of a proposition. It represents graphically the connection. (left side) between 二 two distinct 刀 terms. — Phonetic series 419.

**Sub-series 𣎵 kan<sup>4</sup>.** A sub-series is reserved for this derivative of 𣎵, on account of its important compounds.

D 𣎵 𣎵

**Kan<sup>4</sup>.** The 日 solar rays penetrating into the 𣎵 jungle, draws up the vapours of the ground which, till then, were 𣎵 checked (L. 11); 日出氣達也. The bottom of 𣎵 is suppressed, to give room to 𣎵. Idea of evaporation, of a fog lifting up. — Phonetic series 543. It forms

乾 𣎵

**Ch'ien<sup>2</sup>.** A radical redundancy of the last. 乙 representing the vapours sent up. The proper room of the vapours, says the Glose, is upwards; they en-

乾

deavour 乙 to rise up; hence the meaning, cloudy firmament (and not light blue of the skies), heaven. 上出也。乙。物之達也。凡上達者。莫若氣。天爲積氣。故乾爲天。 This character is sometimes used for kan<sup>1</sup>, dry. It is a licence. In that sense, the character 乾 is to be used, in which 旱 (L. 102) means the-drying 乙 of the dampness.

幹 幹

Kan<sup>4</sup>. A rod 木 very 幹 long: by extension, power, capacity. The second form is more recent, and commonly used. It is an absurd 干 phonetic redundancy, the radical 木 being suppressed; 俗作幹.

翰

Han<sup>4</sup>. To fly 羽 very 幹 high. Chia-chieh, for 韓 pencil, in 翰林 Han-lin, the Chinese Academy of old.

**Note:** In the three following, 人 was suppressed in the modern form.

朝 朝

Chao<sup>1</sup>. The rise of the sun and of the mist 章 on sea, seen from a 舟 boat; dawn. By extension, the Imperial courts, so called because they were held in early morning. In this sense, they pronounced ch'ao<sup>2</sup>. Hence, the Imperial court, a dynasty, etc. — Phonetic series 664.

韓 戟

Han<sup>2</sup>. A bascule 章 (L. 31 G, to and fro) to raise 幹 water.

Chi<sup>3</sup>. A lance 戈 very 幹 long.

## LESSON 118.

About the primitives 冎 and 𠂔

**First series.** 冎 kua<sup>3</sup>.

A

冎

Kua<sup>3</sup>. A skeleton, skull and bones without flesh, roughly shaped. By extension, to strip the flesh off, to bone, to disarticulate, article, broken, etc. 剔人肉置其骨也。像形。 See below B, 另. It forms

𠂔 𠂔

**Kua<sup>3</sup>.** A defect in the conformation of the 𠂔 bones of the 口 mouth; a wry mouth with a palatal fissure. — Phonetic series 457. It forms

過 過

**Kuo<sup>4</sup>,** from 𠂔 (L 112 F), to go through. Phonetic series 742.

骨 骨

**Ku<sup>2</sup>.** Bones 𠂔 with flesh 月 around. Compare 骨, whose composition is analogous, and which was explained L. 65 C. — It is the 188th radical. Phonetic series 547.

B 另 另

**Ling<sup>4</sup>.** It is 𠂔 borrowed as a symbol for arithmetic. The modern sound and shape are conventional. The primitive form represented a bone extracted from the skeleton, a fraction, a remainder, a surplus; 𠂔 分也。俗字誤作另。形聲俱乖。It forms

別 別

**Pieh<sup>2</sup>.** To divide, to distinguish, difference. Composed of 𠂔 and of 刀 a knife.

Second series. 歹 tai<sup>3</sup>.

C 𠂔 𠂔

**Tai<sup>3</sup>.** A primitive; bones fallen to pieces; what remains definitively of a man's skeleton. The fourth ancient form, relatively modern, is composed of 尸 body, and of two strokes cut up by a third, to represent the disjunction of the body's elements. By extension, death, misfortune, evil, bad, to break to pieces, to shatter, to grind, fragments, dust. — It is the 78th radical. It forms

𠂔 𠂔

死 死

**Ssu<sup>2</sup>.** To die; 歹 dissolution of a 亡 man. See L. 26 H, and its derivative 葬 tsang<sup>4</sup>, to bury, to

put a coffin into the ground, L. 78 G. See also LL. 12 F and 52 D.

𠂔 𠂔

**Ts'an<sup>2</sup>.** To reduce 𠂔 into 歹 fragments, into dust. — Phonetic series 308. It forms

𠂔 𠂔

**Ts'an<sup>4</sup>.** Rice 米 pounded 𠂔, fine white oat-meal. By extension, a meal, a feast, whiteness, purity.

D 占 𠂔

**Note.** The two preceding 𠂔 and 𠂔, placed on the top of a compound, are written 占 or 𠂔, and form the following compound:

容 𠂔

**Hsün<sup>4</sup>.** A deep ravine 谷 (L. 18); 𠂔 represents the erosion of the rocks or of the loess by waters; 从谷, 从𠂔, 會意。𠂔 殘涯意也。— Forms by substituting 目 eye (L. 158) to the 口 of 谷:

睿 𠂔

**Jui<sup>4</sup>.** Brightness and quickness of visual perception, and, by extension, of intellectual perception; shrewd, profound. The 目 eye penetrating to the very bottom of the deep hollow; 深明也。

𠂔 𠂔

**Ho<sup>4</sup>.** An artificial 谷 ravine, dug 𠂔 by men; a pit, a canal. Compare above hsün<sup>4</sup>. Now

壑

**Ho<sup>1</sup>.** A ditch, a canal; 土, L. 84, is a radical redundancy.

## LESSON 119.

About the primitive 木 and its multiples.

First series. 木 mu<sup>4</sup>.

A 木 𣎵

**Mu<sup>4</sup>.** It represents a tree, 像. On the top, the branches; at the bottom, the roots; in the middle, the trunk. By extension, wood. It is the 75th radical of characters relating to trees. It forms

B 𣎵 𣎵

**K'un<sup>4</sup>.** Weariness, exhaustion that forces to 止 stop on the way, to sleep under a 木 tree. The modern form represents the same idea, but not so clearly; 𣎵 a camping (L. 74) under a tree 木. — Phonetic series 286

C 休 𣎵

**Hsiu<sup>1</sup>.** To stop, to cease to march; 息止也。A man 人 under a 木 tree; 會意. Compare with the preceding; the idea is the same. By extension, to cease in general, in particular to cease to live with a wife, to repudiate her. — Phonetic series 205.



D 札 𣎵

Chai<sup>1</sup>. A thin wooden 木 tablet, anciently used for writing 乙, for information (L. 9 A). — Phonetic series 101.

E 𣎵 𣎵

Ch'i<sup>1</sup>. Varnish, a substance that falls in drops from the branches and the trunk of a 木 tree; 从木, 像形. 漆滴而下. The drops are a primitive. — Phonetic series 598.

F 柰 柰

Nai<sup>4</sup>. Omens 示 derived from 木 trees. Compare L. 119 M. This character lost its primitive meaning and is now used as an interjection, alas! The second modern form was invented by the scribes. See L. 99 D, the first form.

G 集 𣎵

Chi<sup>2</sup>. Three 隹 birds (a great number) roosting on 木 a tree. By extension, an assembly, a meeting, a market or fair; 羣鳥在木上也. The scribes contracted the old character. It forms

禱 禱  
雜 雜

Tsa<sup>2</sup>. Garments 衣 made 集 with variegated pieces stitched together; 从衣, 从集. 五采相合也. By extension, particoloured, streaked; a mixture of colours or ingredients. The scribe placed the 木 of 集 under 衣, then contracted the two elements. Compare 卒 L. 16 M.

H 臬 臬

Nieh<sup>4</sup>. To shoot into the black of the target, 射準的也. It is explained that 木 is the support, and 自 the black of the target or bull's eye; because the black is to the target what the nose (自 L. 159) is to the face, the central point. By extension, rules of shooting; then, rule, law, in general.

I 杏

Hsing<sup>4</sup>. The tree 木 that produces 口 apricots; 口 represents the fruits hanging from the tree. The inverted character

J 呆

Tai<sup>4</sup>, stupid, is modern. It is equivalent to 𡇗.

K

閑

**Hsien<sup>2</sup>.** Threshold. From 木 wood, and 門 door; 从門中有木, 會意。

染

**Jan<sup>3</sup>.** To dye, to tinge. The dipping in the 灬 infusion of 木 wood of *Gardenia tinctoria* or *Rubia cordifolia*, must be repeated 九 nine times, says the Glose; 會意。See L. 23 A.

梟

**Hsiao<sup>4</sup>.** A bird of prey 鳥 prospecting, on the top of a tree 木; the head alone appears, the feet are not shaped. — The head of a criminal exposed on the top of a stake.

李

**Li<sup>3</sup>.** A plum-tree. The tree 木, the children 子 are fond of; 會意。Not to be confounded with 季 *chi<sup>4</sup>* (L. 94 A).

枚

**Mei<sup>2</sup>.** A stalk or stick 攴 in wood 木; one of, each; 會意。

沐

**Mu<sup>4</sup>.** To wash 灬 the hair; 木 is phonetic. To cleanse in general.

樂

**Yao<sup>4</sup>, music. Lao<sup>4</sup>, joy.** Here 木 represents the frame on which the instruments are hung. See L. 88 C.

Second series. Multiples of 木.

L

林

𣏟

**Lin<sup>2</sup>.** A forest, a clump of trees. Two 木 to indicate many trees together, 會意。Not to be confounded with 藏 *p'ai<sup>4</sup>*, L. 79 H. — Phonetic series 377.

M

禁

𣏟

**Chin<sup>4</sup>.** Bad 示 omens derived from 林 trees. Compare L. 119 F. By extension, to prohibit, to warn against, to forbid. — Phonetic series 727.

N

楚

𣏟

**Ch'u<sup>3</sup>.** A country planted with 林 trees; 疋 (L. 112 C) is phonetic. Various *chia-chieh*. — Phonetic series 730.

O

焚

**Fên<sup>2</sup>.** To set a forest 林 on fire 火, in order either to drive out the wild beasts or to prepare a clearing. Hence, to burn, in general.

梵

**Fan<sup>4</sup>.** The sighing of the wind through 林 trees; 凡 is phonetic. In the Hindu-Chinese literature, this character is used to designate 梵王 Brahma.

婪  
 林  
 無  
 森  
 園

**Lan**<sup>2</sup>. Greediness; a woman's 女 vice, says the Glose; 林 is phonetic.

**Fan**<sup>2</sup>. A fence. See L. 39 L.

**Mao**<sup>4</sup>. A bushy forest. See L. 95 C.

**Wu**<sup>2</sup>. Clearing. See L. 10 I.

**Shên**<sup>4</sup>. A great number of trees, and by extension, a great number in general.

**Yu**<sup>4</sup>. A park 園 planted with 木 trees. Now 園.

### LESSON 120.

About some compounds of 木 (L. 119), that form important series.

A 本 𣎵

**Pên**<sup>3</sup>. Trunk, stump of a 木 tree, across the line 一 that denotes the earth; 木下曰本。从木，一者地也。— Phonetic series 147.

B 末 𣎵

**Mo**<sup>4</sup>. The top, the highest 一 branches of a tree 木; end, extremity. 木上曰末。从木。一在其上指事。— Phonetic series 138.

C 未 𣎵

**Wei**<sup>4</sup>. A tall 木 tree with its branches superposed; 从木重像。The actual meanings of this character, in the cycle and as a negation, are chia-chieh. — Phonetic series 167. It forms



制 𣎵



**Chih**<sup>4</sup>. To cut a 未 big tree with a 刀 sharp instrument, an axe or an adze. The ancient form shows the notches. By extension, to work the wood, to make, to form, etc. The modern character is corrupt.



𣎵



𣎵 𣎵



**Li**<sup>2</sup>. A composition analogous to the preceding one. To cut down 支 a big 未 tree; 厂 represents its falling. — Phonetic series 627.



D   **Chu<sup>1</sup>.** Trees whose heart is reddish, as cedar, thuja, etc. By extension, red. A tree 木; 一 in the middle represents a cutting in the wood; 赤心木. 松柏屬, 从木 一 在其中。— Phonetic series 188.



E   **Lei<sup>3</sup>.** A harrow. A 木 wood with 丰 prongs. The modern form lost one of the prongs. See L. 97 G. — It is the 127th radical



F   **Kuo<sup>2</sup>.** The fruit of a tree, represented by 田 on the top of 木; fruits in general. — Phonetic series 373.



G   **Ch'ao<sup>2</sup>.** A nest on a tree. See L. 12 O. On the tree a nest, and on the nest, the feathers of the hatching bird. — Phonetic series 594.

H   **Ts'ü<sup>4</sup>.** Thorns. A thorny 木 tree; 木芒也. 从木, 像形, — Phonetic series 243. It forms the important following compounds and multiples:

  **Ts'ü<sup>4</sup>.** Primitively, torture; 束 thorn and 刀 knife. It is now used for 束. Not to be confounded with 刺 la<sup>2</sup>, below I.

  **Chai<sup>2</sup>.** To chastise, to punish. A thorny rod 束 and a fine in money 員. Note the contraction of 束 into 主 in the modern form. — Phonetic series 590.

  **Chi<sup>4</sup>.** Thorny shrubs in general. The 束 duplicated represents the great number of thorns.

  **Tsao<sup>3</sup>.** From thorn duplicated, referring to its abundance of thorns; the jujube tree, very common in China.

帝 商

𡈼 𡈽 帝 帝 𡈾 𡈿

Ti<sup>4</sup>. The Emperor, the man who rules over the Empire. The ancient character represents a man, clad in long robes (compare the ancient form of 帶 L. 24 Q) and designated by 一, an old form of 上, superior. Then the scribes added two arms. Then Li-ssū changed the bottom into 東. Lastly the scribes contracted the character. Compare the series 君, p. 9; the evolution is the same. — Phonetic series 478. It forms

Ti<sup>4</sup>. To control 帝 one's mouth 口, to hold one's tongue. Phonetic series 650, under its modern contracted form. To be distinguished from 商 shang<sup>1</sup>, L. 15 D.

I 東 東

Shu<sup>4</sup>. To encompass 口 (L. 74) a tree 木, here taken to mean any object; to tie; to knot. — Phonetic series 303. It forms

軟 𦵏

Sou<sup>4</sup>. To cough. A 束 tight 欠 breath that becomes loose. — Phonetic series 647.

竦 Sung<sup>3</sup>. Reserve with fear. To stand 立 before a superior, as being bound 束 with fear.

敕 Ch'ih<sup>4</sup>. Government. A rod 父 and 束 a tie, the coercitive and legislative power.

刺 𦵏

La<sup>2</sup>. To cut 刀 the tie that 束 binds; to cut, in general. — Phonetic series 459. It forms

賴 賴

Lai<sup>4</sup>. To solve 刺 a difficulty by 貝 giving money; to bribe in a competition, or to buy in protection. The 刀 is placed on the top of 貝 — Phonetic series 821.

東 束

**Chien**<sup>3</sup>. To partake 入 a 束 bundle, in order to pick and cull. — Phonetic series 429. It forms

闌 闌

**Lan**<sup>2</sup>. A bar shutting a 門 door; 東 is phonetic. — Phonetic series 833.

束 束

This compound (case, bag), 束 increased with 口, was explained L. 75 A, with its derivatives.

K 東 東

**Tung**<sup>1</sup>. The sun 日 appearing at the horizon. To show that it is on a level with the horizon, it is represented shining under the top of the 木 trees that are at the horizon. Compare 白 L. 88, and 且 L. 143 B; 从日在木中。By extension, the East whence light rises. — Phonetic series 405. It forms

曹 曹

**Ts'ao**<sup>2</sup>. Judges. There were two, in the ancient tribunals, sitting on the Eastern side (the place of honour), and deciding 日 (L. 73 A) the cases. The modern contraction is an arbitrary one; 獄之兩曹, 在廷東。从二東, 治事者。从日, 按判事以言也。會意。

重 重

**Chung**<sup>4</sup>. Composed, as 壬 ting<sup>2</sup> (L. 81 D), of 人 man and of 土 earth; 東 contracted is phonetic. The man 人 on the top, tries to rise, from the earth 土 at the bottom, an object in the middle, which is represented by the phonetic. Hence the idea, *heavy, weight*. This interpretation is certainly erroneous. The ancient characters represent round or flat weights piled up on a kind of support. — Phonetic series 437. It forms the two following:

童 童

**T'ung**<sup>2</sup>. A slave boy; the counterpart of a slave girl 妾 (L. 102 E). Composed of 辛 a crime, 重 (contracted) grave, committed by the parents, and for which their children were reduced to slavery; 男有罪曰童。女有罪曰妾。奴婢也。Those slaves were forced to live unmarried; hence the extended meanings, a bachelor, a spinster, a virgin. — Phonetic series 716.

量 量

**Liang<sup>2</sup>.** The weight 重 (contracted), 良 (contracted) special to some object. Weight, measure, in general. See L. 75 F.

5

## LESSON 121.

About the primitive 禾.

A 禾 禾

**Ho<sup>2</sup>.** Grain, corn, crops. The character represents the plant (resembling 木 L. 110), ended on the top by a pendent ripe ear; 𥽿像其穗。Derived idea of uniformity, concord, the grains growing, waving, ripening together; 後人以意沽和也。— It is the 115th radical of characters relating to grains and their uses. — See 秀 L. 23 B; 利 L. 52 F; 科 L. 98 B etc. Note the following compounds :

B 囷 囷

**Ch'ün<sup>1</sup>.** A granary; the bundles of corn being enclosed; 从禾在口中。會意。— Phonetic series 351.

C 秋 秋

**Ch'iu<sup>1</sup>.** The season when the 禾 grain is 火 burned, i.e. whitened, ripe; 禾穀熟也。The autumn. — Phonetic series 433.

D 穌 穌

**Su<sup>1</sup>.** To glean 禾 ears, 取禾也; 魚 is phonetic. The modern sense, to revive, to rise from the dead, is chia-chieh.

E 稚

**Chih<sup>4</sup>.** Grain 禾 still young and tender, 幼禾也。Young, delicate; 隹 is phonetic

穌 和

**Ho<sup>1</sup>.** Tune 禾 of 口 mouths, formerly of 龠 musical pipes. Harmony, union; 調也。

F 委 委

**Wei<sup>3</sup>.** The lot of 女 woman who must 禾 yield; 隨也。順也。By extension, to suffer, to serve. There are different derived meanings. — Phonetic series 409.

G 禿 禿

**T'u<sup>1</sup>.** Bald. When the head of a 儿 man is like a 禾 mowed down field.

H 年 年

**Nien<sup>2</sup>.** The year's harvest, the 千 thousand 禾 stalks. A year (L. 24 D). The modern character is an absurd contraction.

I 黍 𥽿

**Shu<sup>3</sup>.** The panicked millet 禾, whose 入 put in water 水 and fermented, produces spirits; 黍可爲酒, 禾入水也。— It is the 202th radical. It forms

香 香

**Hsiang<sup>1</sup>.** The sweet 甘 odour of 黍 millet when it ferments. Sweet smell, or sweet to the taste. See L. 73 B. The modern character is a strange contraction. — It is the 186th radical.

秉 秉

**Ping<sup>3</sup>.** A bundle of corn 禾 held by a 彳 hand. To uphold, to seize, to grasp in the hand. See L. 44 I. — It forms

兼 兼

**Chien<sup>1</sup>.** Two bundles 禾 in the 彳 hand. Union, together. See L. 44 I. — Phonetic series 549. It forms

廉 廉

**Lien<sup>2</sup>.** The angled 兼 joint of the 广 roof and of the walls of a house; a corner, a joint. — Phonetic series 745.

L 秝 秝

**Li<sup>4</sup>.** Many 二 ears 禾 ripening together; crops; 从二、从禾、會意。It is phonetic in

秝 秝

**Li<sup>4</sup> annual 厂 cycle,** growing and ripening of the crops. It forms

歷 歷

**Li<sup>4</sup>. A 止 (L. 112 A) stop in the 秝 turn,** the end of a period past; to pass, a term; 从止。過也。Often contracted into 歷 by the scribes. — Phonetic series 822.

曆

**Li<sup>4</sup>. The 日 (L. 143) solar 秝 terms,** calendar, time. This character was used for the personal name of the Emperor 乾隆 Ch'ien-lung, and consequently was no longer employed for common use. It was superseded by 歷。

M

禾

禾 inverted, a pendent ear, to bow the head, is found only in the following compound:

稽 稽

**Chi<sup>1</sup>.** To bow the head in order to examine. The compound on the right side seems to be an error of the scribes for 耆 (L. 30 E) The meaning should be then, to shake the head, like old men.



## LESSON 122

About the primitive 米, straight and bent down.

First series. 米  $mi^3$  straight.

A 米 米

**Mi<sup>3</sup>.** Grains of different plants. The character represents four grains, that are separated 十 by the thrashing; 粟實也。按四、像。十其介者。彝竊一。See 彝 L. 68 D; 竊 L. 23 G, 暴 L. 78 E; 康 L. 102 B; 粟 L. 41 E; 屎 L. 32 E; 粥 L. 54 D; 粥 L. 87 B; 類 L. 160 C; 穀 L. 81 A; etc.

糶

**T'iao<sup>4</sup>.** To sell (出 to bring out) grain 米.

糴

**Ti<sup>3</sup>.** To buy (入 to bring in) grain 米. In these two characters, 霍 L. 62 G is phonetic.

Second series. 米  $mi^3$  bent down.

B 𥽿 𥽿

**Mi<sup>3</sup>.** Grains. It forms

C 𩚑 𩚑  
胃 胃  
胃 胃

**Wei<sup>4</sup>.** The stomach which incloses 口 the food 米. This viscer being fleshy, later on 月 was added (L. 65); then the scribes contracted 𩚑 into 田; 穀府也。从肉、𩚑像形。按中卽米字科書之。— This series is unconnected with 鹵 L. 41 D (grains of salt, an analogous figure). — Phonetic series 胃 489.

菌

**Shih<sup>3</sup>.** Vegetables 艹 that went through the 𩚑 stomach; excreta, dung. This character is now written 屎 (see L. 32 E).

D 𩚑 𩚑

**Ch'ang<sup>4</sup>.** Grains 米 fermenting in a 匚 vase, and a 匕 spoon to take the liquor out. It was explained L. 26 C. — It is the 192th radical.

## LESSON 123.

. About the primitive 采.

A

𠂔 采 米

**Pien**<sup>1</sup>. The steps of a wild beast 像. The strokes represent the print of the claws, and the points the print of the soft parts. The examination of the trail indicating the kind of animal, hence the extended meaning, to discriminate, to part, to sort out. The excreta giving the same indication, 采 means dung in 糞 (L. 104 A). It is unconnected with 米 L. 122. — It is the 165th radical. It forms

B

悉 悉

**Hsi**<sup>2</sup>. To get a perfect knowledge 心, by a thorough investigation 采; to comprehend in all particulars.

C

𠂔 𠂔

**Chüan**<sup>3</sup>. To choose, to 采 pick and cull with the 𠂔 hands. The modern character is a contraction. See L. 47 K, and below F. — Phonetic series 191.

D

番 番  
審 審

**Fan**<sup>1</sup>. The tracks of a wild beast, print of the claws 采 and the 田 sole of the foot; 獸足也。从采。田像掌形。— Phonetic series 676. It forms  
**Shên**<sup>3</sup>. To examine, to search, to get knowledge by study. To investigate 番 in one's house 山. — Phonetic series 811.

E

釋

**Shih**<sup>4</sup>. To clear up 采 by an 學 investigation, an enquiry. (L. 102 G); 从采。取其分別物也。By extension, to part from an accusation, to let out from confinement, etc.

F

奧 奧  
粵 粵

**Nao**<sup>4</sup>. The dark corners of a 山 house, in which one discerns 采 the things only by 𠂔 groping; 室中幽隱之處。By extension, mysterious, obscure. — Phonetic series 750.

**Yüeh**<sup>4</sup>. A particle, a kind of 亏 interjection (L. 58 E), that comes before the explanation 采 of an 山 obscure matter. Often changed into 粵. K'ang-hsi wrongly classified it under the radical 米.

## LESSON 124.

About the primitive 尗.

A 尗 尗

Shu<sup>2</sup>. Beans. The primitive is thought to represent the plant; two husks pending; 豆也 像豆生之形也. It forms

B 叔 叔

Shu<sup>2</sup>. The collecting 彳 of 尗 beans. This character is obsolete in that sense, and is now used chia-chieh to designate a father's younger brother, an uncle of the same surname (vulgo shou<sup>2</sup>). — Phonetic series 393.

C 戚 戚

Ch'i<sup>1</sup>. It represents the mowing of 尗 beans, with a crooked 戔 sickle. It is now used chia-chieh to mean the kindred. The idea may come from the boughs of creeping plants. — Phonetic series 597.

## LESSON 125.

About different forms of the primitive 水. The primitive 泉 is incidentally explained.

First series. 水 shui<sup>3</sup>.

A 水 𣶒

Shui<sup>3</sup>. Water. The central stroke represents a brook, a rivulet, 像形. The four small strokes represent the whirls of water. See L. 12 A. Note the modern contracted forms. — It is the 85th radical of characters relating to water and streams. Different derivatives were already explained; e.g. 冰 L. 17 B, 沙 L. 18 M, 汙 L. 94 O, 泰 L. 47 O, 盟 L. 50 B, etc. Note the following.

𣶒

𣶒

沓 𣶒

Ta<sup>2</sup>. Babbling 日 words flowing like 水 water. See L. 73 A. — Phonetic series 395.

衍 𣶒

Yen<sup>3</sup>. Water · 𣶒 that 行 advances (L. 63 C), that spreads out; overflowing, inundation; 从水从行, 會意. It forms 愆 ch'ien<sup>1</sup>, a fault, an excess, licentiousness; scandalous behaviour.

# 法 金

**Fa<sup>1</sup>.** Rule, law. By extension, model, pattern, means.

This character is a modern one, and its explanation is too far reached: to make the morals smooth, as water 𣶒 is, by 去 extirpating vices; 平之如水, 不直者去之. The ancient character was composed of △ to adapt (L. 14 A) to 正 righteousness (L. 112 I).

## Second series. 雨 yǔ<sup>3</sup>.




B    
 

**Yü<sup>3</sup>.** Rain. According to some, the four points represent the drops, — upper line the skies, and [ ] the clouds. — Others explain as it was said in the L. 1 B. — Others still explain: — the sky, 巾 the regular falling (L. 35 H) of drops (the four points are a special primitive). — An ancient form simply represented a shower of rain. — It is the 173th radical. It forms

**Lou<sup>4</sup>.** Rain 雨 soaking through a 尸 roof (L. 32 G); 屋穿水下也. 尸者屋省. Dropping.

## Third series. 𣶒 that is 水 bent down, in

C    


**Yüan<sup>1</sup>.** A whirlpool, a gulf, an abyss. The ancient character represented 水 water in a ○ circle i.e. whirling. A more recent form represents the 水 water 𣶒 bouncing between two banks. Now 淵, a graphical redundancy. It forms


**Su<sup>4</sup>.** Deferential fear of an official. — Modern form, 聿 to write (L. 44 D) a report to a superior, as if one would be on the brink of an abyss 淵, that is, with fear; 持事振敬也. 从聿在淵上. 會意. This idea commonly occurs in the classics; 戰戰兢兢. 如臨深淵也. — An ancient form meant, to apply one's 心 heart in writing 聿 reports and in administering 卪. 會意. — Phonetic series 757.

益 盈

**I<sup>4</sup>.** It represents a 皿 vase, so full of 水 water, that it overflows. This circumstance is represented by the fact that 水 is over the vase and is bent down, thus expressing its overflowing. By extension, addition, profit, excess, overplus; 饒也, 从水, 从皿, 會意。皿益之意也。— Phonetic series 539.

Fourth series. 永 and 辰.

D 永 𣶒

**Yong<sup>5</sup>.** The unceasing flow of 水 water veins in the earth, 水長也。像水至理之長。Abstracted meaning, duration, perpetuity, but not eternity. Graphically, this character is a variant of 水; the slender threads are substituted to the whirls. — Phonetic series 173. It forms

𣶒 𣶒

**Yang<sup>6</sup>.** It has the same meaning as 永; 羊 is phonetic. By extension, uniformity, model, pattern, wearisomeness. See L. 103 A. — Phonetic series 659.

E 辰 𣶒

**P'ai<sup>4</sup>.** Graphically, it is 永 inverted. The idea is analogous; ramification of a stream; 水之別也。从反永, 指事。— Phonetic series 234. It forms

𣶒 脈

**Mai<sup>4</sup>.** The blood 血 running 辰 in the veins, the pulse. The second form, from 月 flesh and 辰 streams, is more recent. 血理之分行體中者, 血之府也。

F 泉 𣶒

**Ch'üan<sup>2</sup>.** A spring gushing out from the ground, and flowing in rills. A special primitive. In the middle, the gush that bubbles up from the earth; on the top, the water expanding; on the sides, the flowing. The modern character is an arbitrary confection; 水 water 白 pure. 水原也。像。水流出, 成川形。It forms.

原 原

**Yüan<sup>2</sup>.** Any origin; a source. In the ancient form, there were three 泉 springs gushing out from a 厂 cliff. The scribes contracted it first, then altered this character in such a way that 水 became 小. See L. 59 C. — Phonetic series 388.

## LESSON 126.

About the primitive 火.

First series. 火 huo<sup>3</sup>.

A 火 𤇀  
𤇁 𤇂

Huo<sup>3</sup>. Fire. Ascending flames; 炎而上, 像形。 — It forms the 86th radical of a large group of characters relating to heat. Note the modern contracted form 灬 that is used in combination, at the bottom of the compounds. See the compounds already explained, 然 L. 65 G, 威 L. 74 P, 秋 L. 121 C, 灰 L. 46 I, 炭 L. 59 G, 災 L. 12 I, 焚 L. 119 O, etc. Note the following:

炙 𤇃  
焦 𤇄

Chih<sup>4</sup>. To 火 roast 肉 flesh; 炮肉也。从肉在火上。會意。To cauterise, a moxa.

Chiao<sup>1</sup>. A 火 roasted 雉 bird. Singed, shrunk, dried up; melancholy, sadness. — Phonetic series 669.

煩

Fan<sup>3</sup>. Pain in the head 頁 caused by 火 heat; 熱頭病也。从頁从火。會意。Morally, 火 heat in the 頁 head, nervousness, disgust. See L. 160 C.

烹

P'eng<sup>1</sup>. To roast; 亨 (L. 75 D) is phonetic.

Second series. 火 contracted in the modern writing. The ancient forms are like those of the first series. See 光 L. 24 J, 尉 L. 32 B, 票 L. 50 O, 关 L. 47 J, 丙 L. 41 A, etc. Note the following:

B 𤇆 𤇇

Shên<sup>1</sup>. The Chinese hearth, a small 穴 hole (L. 37) under the caldron, in which the hand 扌 stirs the fire 火。會意。竈也。Hence the derived meanings, deep, profound, abstruse, etc. Note 探 deep water; 深 to explore, to fathom. The scribes arbitrarily omitted the upper dot of 穴, and combined 扌 and 火 into 木。

叟 𤇈

Sou<sup>1</sup>. An old man. A man who reached the age when he must make 扌 fire 火 in his 宀 house; 从扌持火屋下。Compare it with the last character, and see how the ancient form was fancifully altered by the scribes. — Phonetic series 567.

赤 赧

Ch'ih<sup>4</sup>. The 大 human 火 fire (L. 60 N), the face turning red and crimson on being angry. By extension, natural carnation, red colour, etc. — It is the 155th radical. — See 赧 nan<sup>3</sup>, L. 43 J. Note 赦 shê<sup>4</sup>, amnesty, pardon; the primitive sense was 支 to strike the culprit and 赤 make him ashamed, *without ulterior punishment*. It forms 螫 chê<sup>1</sup>, bite or sting of venomous insects, that inflames the skin. Doubled

赫 赧

Ho<sup>1</sup>. Intense blushing, shame and fear.

**C Third series.** The same dots that are used as an abbreviation of 火, are also used, specially in recent characters relating to animals, to represent:

1. The tail, e.g. 魚 fish (L. 142); 燕 swallow (L. 141).
2. The feet, e.g. 馬 horse (L. 137); 鳥 bird (L. 138); 爲 monkey (L. 49 H); 羔 lamb (L. 103 A), etc. See L. 136 B, C.
3. 灬 is also used as an abbreviation of more intricate forms, e.g. 無 L. 10 I; 暴 L. 92 E; 煞 an arbitrary abbreviation of 殺 L. 45 J, etc.

**Fourth series.** 火 doubled, 炎 yen<sup>2</sup>,

D 炎 炎

Yen<sup>2</sup>. A rising flame, fire that blazes; 火光上也, 从重火、會意。— Phonetic series 416. It forms the important compounds:

黑 罌

Hei<sup>2</sup>. The soot let by the 炎 fire around the 罌 hole through which the smoke escapes. Black colour. See L. 40 D. — It is the 203th radical. Phonetic series 678.

熏 熏

Hsün<sup>1</sup>. Smoke, fumigation. A black 黑 smoke 𤇀 rising from the fire. See L. 40 D. — Phonetic series 781.

𦼫 𦼫

**Lin**<sup>3</sup>. An ignis fatuus; 炎 flames that are seen 𦼫 hovering. (See 舞 L. 31 E). They rise, says the Glose, on old battlefields and proceed from the blood of men and horses; 兵死及牛馬之血爲𦼫. 𦼫鬼火也。从炎、从𦼫、會意。The scribes arbitrarily contracted 炎 into 米. — Phonetic series 696.

𦼫 𦼫

**Shun**<sup>4</sup>. The Chinese convolvulus, that 𠂔 creeps and covers 土 the ground with its blooming reddish 炎 flowers. The scribes strangely altered this character. The phonetic 𦼫 (L. 31 E) was added later on; 𦼫 艸也。蔓地連華，像形。Name of a famous ancient monarch who reigned about B. C. 2042. — Phonetic series 703.

E

𦼫 𦼫

**Liao**<sup>5</sup>. Sacrifice offered to Heaven, on the threshing-floor, after the harvest; 古人穡精報天神。The ancient forms represent the threshing-floor, the grains, the strow. The more recent form represents the straw and the grains offered as a gift 曰 (L. 75 D) to be 火 burnt; burnt offering of firstlings. — Phonetic series 695.

### Fifth series.

F

𦼫 𦼫

**Yen**<sup>2</sup>. Many lamps. Compare 炎 (above D). It forms.

𦼫 𦼫

**Ying**<sup>2</sup>. The light 火 of many lamps in a 一 room (L. 34 H) 屋下燈燭之光也。从三火、从一、會意。This character forms a large group of compounds in which the 火 at the bottom gives room to the radical. — Phonetic series 585. Note

𦼫 𦼫

**Lao**<sup>1</sup>. To toil 力 at the lamp's light, during night; to fag at, to exert one's self in an extraordinary manner; to labour; 會意。 — Phonetic series 694.



## LESSON 127.

About the two primitives 𠂇 and 片, two halves of a tree (L. 419) cut in the sense of its length. It is queer enough that, in composition, 片 means, thin, feeble; while 𠂇 means, thick, strong.

First series. 片 p'ien<sup>4</sup>.

A 片 片

P'ien<sup>4</sup>. The right half of a tree, a piece of wood; bit, thin, feeble; 从半木、指事。— It is the 94th radical.

Second series. 𠂇 ch'iang<sup>2</sup>.

B 𠂇 𠂇

Ch'iang<sup>2</sup>. The left half of a tree, a piece of wood; a bed, a wooden stall; thick, strong; 从半木、指事。— It is the 90th radical. Phonetic series 44. It forms

壯 壯

Chuang<sup>4</sup>. A stout 𠂇 man 士, or the man who feigns to be so. It forms 莊, men and things of the country. — Note the analogous characters: 妝 a woman who gives herself airs, disguise; 狀 a dog that blusters, to feign; 戕 to subdue strong enemies by arms; 臧 the humble subjection of a minister (L. 82 E). Etc. — Phonetics series 265.

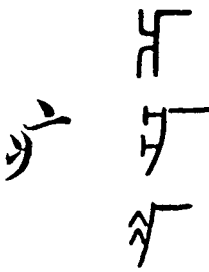
Chiang<sup>4</sup>. A strong 𠂇 hand 手 that rules; a general, to command.

將 將

Chiang<sup>4</sup>. To place 寸 meat 月 upon a stall 𠂇. The scribes blended this character with the last. — Phonetic series 599.

𠂇 𠂇 𠂇

These characters show the successive development of the preceding: 1. Stall and meat; 2. Stall, meat and salt; 3. Stall, meat and prine (L. 41 G)

C 

**Chi<sup>2</sup>.** To lie — on a bed 𠂔 (note the successive contractions). Derived meanings, to be sick, sickness; urgent, pressing, as in a grave sickness; 人有病像。The scribes arbitrarily added a dot on the top. — It is the 104th radical of a group of characters relating to diseases.

**Note:** Joined to 宀, 疒 forms a kind of compound radical, under which a phonetic is inserted. In the ancient forms, 疒 is complete; in the modern ones, the horizontal line was suppressed. For instance:

寤 寤

**Wu<sup>4</sup>.** To awake; 吾 is phonetic. The sleeping man is lying 疒 in his house 宀

寢  
寐  
寐

**Ch'in<sup>3</sup>.** To sleep; 寢 is phonetic.

**Mei<sup>4</sup>.** To sleep; 未 is phonetic.

**Mi<sup>3</sup>.** Drowsy; 米 is phonetic. Etc.

**Third series.** 𠂔 and 𠂔 joined.

D 

A prop. It is found in

**Ting<sup>3</sup>.** A tripod or an urn. The third foot does not appear, on account of the perspective. 目 is not the eye (L. 158), but it represents the vase. The tripods and urns played an important part in the Chinese antiquity. See Graphies page 361. — It is the 206th radical.

## LESSON 128.

About the primitive 斤.

A 

**Chin<sup>1</sup>.** An axe, a hatchet; 斫木斧也。The character is supposed to represent the instrument, 像形。It means also a Chinese pound, the ancient weights

having, like moneys, the form of a hatchet's iron or of a hanger. It is the 69th radical. Phonetic series 48. — Different derivatives of 斤 were already explained; e.g. 兵 L. 47 D; 匠 L. 51 A; 折 L. 48 D; 斲 L. 60 E. Add the following:

欣 𢇛

Hsin<sup>1</sup>. A laughter 欠 (L. 99) by jerks 斤; joy, delightness.

斬 𢇛

Chan<sup>3</sup>. To cut in two, to sunder. Composed of 車 chariot, and of 斤 axe, 會意. It is a souvenir of the ancient chariots with scythes, says the Glose. More probably 車 the whirling of an 斤 axe brandished. — Phonetic series 591.

析 𢇛

Hsi<sup>1</sup>. To split 斤 wood 木, to divide; 會意. — Phonetic series 357.

斯 𢇛

Ssü<sup>1</sup>. To split 斤 wood with an axe; 其 (L. 70 C) represents, says the Glose, the basket in which the splinters are gathered. 所以盛木. 會意. The modern use of this character as a demonstrative pronoun, is *chia-chieh* —. Phonetic series 704.

所 𢇛

Sho<sup>3</sup>. Chopping 斤 of a door 戶 (L. 129). By extension, a place, a spot, a building; a relative pronoun.

B 斲 𢇛

Two axes. This character is obsolete. It is found in

質 質

Chih<sup>4</sup>. To fix or settle 貝 the price of a thing. By extension, value, quality, substance, matter. — Phonetic series 799.

C 斥 𢇛

Ch'ih<sup>4</sup>. To expel. It has nothing in common with 斤. It is an arbitrary abbreviation. See its etymology, L. 102 D. — Phonetic series 112.

## LESSON 129.

About the primitive 戶.

First series. 戶 hu<sup>4</sup>, and its compounds.

A 戶 戶

Hu<sup>4</sup>. One leaf of a door, the half of the character 門 mên<sup>2</sup> (below C); a shutter; 半門曰戶, 像形. It represents the thing. By extension, house, family. — It is the 63th radical. Phonetic series 63. — See 扇 L. 62 I; 所 L. 128 A; 扁 L. 156 D; etc. It forms

戾 戾

Li<sup>4</sup>. A dog 犬 surprised, that crouches under the door to get out. By extension, wicked, to lose face; 曲也。从犬出戶, 下身曲戾也, 會意。 — Phonetic series 375.

雇 雇

Ku<sup>4</sup>. A sort of bird 隹: 戶 is phonetic. The modern meanings, to rent, to hire, are chia-chieh, says the Glose. It may be that 隹 represented a sign-board placed in front of 戶 houses to let. — Phonetic series 692.

扈 扈

Hu<sup>4</sup>. Name of an ancient town 邑 and principality; 戶 is phonetic. — Phonetic series 616.

启 启

Ch'i<sup>3</sup>. To open a 戶 door, so that it is fully opened 口; to open. 開也。从口, 从戶, 會意。 It forms

啓 啟

Ch'i<sup>3</sup>. The teaching of the master, with his 支 rod, opens 启 the mind of the disciple. To explain, to make clear, to instruct. — Phonetic series 329, in which 口 is replaced by a radical.

厄 厄  
厄

O<sup>4</sup>. Misfortune, distress. The character represents the slipping in through a narrow door; 隘也。从戶, 从乙, 難苦之事也。The modern form completely altered the old one, in which there is neither 厂, nor 乙. — Phonetic series 75.

肩

Chien<sup>4</sup>. Shoulder. It is unconnected with 戶. It is a special primitive, explained in the L. 65 F.

B

𠂔

𠂔 inverted is now obsolete. But in combination with the straight form, it makes the three following important series, C, D, E.

Second series. 門 mên<sup>2</sup>.

C

門 門

Mên<sup>2</sup>. Two leaves of a door, face to face; 从二戶相對像形。一扇曰戶,兩扇曰門。— It is the 169th radical of characters relating to entrances. Phonetic series 381. — Note a few compounds: 悶 mên<sup>4</sup>, sad, melancholy, a heart 心 before a shut up door; 聞 wên<sup>2</sup>, an ear at the door, to hearken; 問 wên<sup>4</sup>, a mouth at the door, to inquire of or about; 閃 shan<sup>3</sup>, to slip aside, in a door, to let another pass; 闢 shuan<sup>4</sup>, to bar a door; 開 k'ai<sup>1</sup>, to unbar a door; 閒 hsien<sup>2</sup>, the moonlight streaming in through a chink in a door, interstice; 闕 ch'uang<sup>2</sup>, a horse crossing a door, impetuosity.

閑 閑

Min<sup>3</sup>. To condole 文 (L. 61 F) with the mourners at the 門 front door; 弔者在門也. The Chinese houses being very small, the visitors are received at the door, when there is not a 廳 t'ing<sup>1</sup>, a reception hall. By extension, compassion, pity.

Third series. 卯 mao.

D

卯 卯

Mao<sup>2</sup>. Two leaves of a door opened; 門兩扇開也. The modern form is a strange alteration. The compounds of this series, and those of the following and others, were all mingled. See ch'ing<sup>2</sup>, L. 55 A. — Phonetic series 136. It forms

昴 昴

Mao<sup>3</sup>. The constellation of the Pleiades; 日 for 星; 卯 is phonetic.

貿 貿

Mao<sup>4</sup>. Business; 易財也. From 貝 cowries, money; 卯 is phonetic.

Note. 卿 ch'ing<sup>2</sup> (L. 26 M) is unconnected with 卯 mao<sup>3</sup>, as well as with 柳 lin<sup>3</sup>, (L. 129 E).

Fourth series. 卯 *yu*<sup>3</sup>.

E 卯 𠂔

**Yu**<sup>3</sup>. A closed door. The closing is represented by the 一 that joins the two leaves together (compare above D). The modern abbreviation is quite incorrect; 開戶爲卯 闔戶爲𠂔, 从卯而闔其上. 指事. It forms the following:

留 畱

**Liu**<sup>2</sup>. To stop, to sojourn in a place 田 (L. 149); to deposit, to let; 𠂔 is phonetic; 止也. Phonetic series 55f.

柳 𣕒

**Liu**<sup>3</sup>. The willow 木; 𠂔 is phonetic. The modern scribes write 卯, and their mistake was registered by the 字學舉隅.

劉 𣵑

**Liu**<sup>2</sup> Composed of 釗 to cut, and 𠂔 a phonetic. A very common family name.

## LESSON 130.

About the two primitives 午 and 𠂔.

First series. 午 *wu*<sup>3</sup>.

A 午 𠂔

**Wu**<sup>3</sup>. It represents a pestle; 像. 杵形. To hit, to offend. Compare 丁 L. 57, and 干 L. 102. — Phonetic series 89. See 春 and 秦, to pound, L. 47N. Note the following compounds:

**悟忤** **Wu**<sup>3</sup>. Stiff in holding one's opinions, obstinate; 逆也. Here 午 represents the action of offending, of shocking; 吾 is phonetic. The second form is a modern one.

B 卸 𡗗

**Hsieh**<sup>4</sup>. To stop 止 in the exercise of an 𠂔 office (LL. 112 and 55), to lay down the seal, on account of a 午 fault. By extension, to lay aside, to unload, e.g. a cart. It forms

御 御  
𡥉

**Yü<sup>4</sup>.** The art of driving, and, by extension, of ruling over men. The modern character is an absurd phonetic compound; 彳 to march, 卸 is phonetic. The ancient character meant, to have the 彳 hand over a 馬 horse; 會意. 使馬也.

Second series. 缶 fao<sup>2</sup>.

C 缶 缶

**Fao<sup>2</sup>.** Earthenware vessels in general; 瓦器也. 像形. A vessel with a cover. — It is the 121th radical. It forms

匋 匋

**Tao<sup>2</sup>.** A furnace 勺 for burning 缶 pottery or earthenware; 从勺, 从缶, 會意. 瓦器 竈也. — Phonetic series 396.

甗 甗

**Yao<sup>2</sup>.** An earthenware vessel for cooking or keeping 月 meat. — Phonetic series 583.

D 寶  
寶  
寶  
宝

**Pao<sup>3</sup>.** Precious, valuable, noble, respected. To have jade 王, earthenware 缶, cowries 貝, in one's own house 宀; such were the precious things among the ancients, 珍也. The second and third forms are modern contractions. See page 364

E 鬱

**Yü<sup>4</sup>.** The offering 鬯 of a vessel 缶 full of 鬱 fragrant wine (L. 26 C); 彡 represents the decorations of this vessel (L. 62); 宀 is probably used to keep apart the numerous elements of this compound. It forms

鬱 鬱  
鬱

**Yü<sup>4</sup>.** Thicket, brushwood. The preceding is phonetic; the radical is changed, 林 (L. 119 L) instead of 日. By extension, obstruction, hindrance. The second form is a modern arbitrary contraction.

## LESSON 131.

About the primitive 矢.

A 矢 𠂔

**Shih<sup>3</sup>.** An arrow; 弓所發矢也。像。On the top, the point; at the bottom, the feathers, 羽之形。An ancient form represents an arrow fixed in a man's body (L. 32). Abstract meaning, an action that came to its end, appointed, determined, irrevocable, as when the arrow is fixed in the target. See LL. 18 G, and 85 E. See also 疾 L. 59 H, 募 L. 101 B, 短 L. 165 A. — It is the 111th radical. Note the following compounds:

B 疾 𠂔

**Chi<sup>2</sup>.** A sudden 𠂔 sickness, as if one had been struck by a 矢 dart. Hence the two notions, sickness, suddenness.

C 医 医

**I<sup>4</sup>.** A quiver, a case 匱 (L. 10 B) for 矢 arrows; 盛弓矢器也。會意。It forms

𠂔 𠂔

**I<sup>1</sup>.** To take out an arrow from the 医 quiver, in order to 𠂔 shoot (L. 22 D). — Phonetic series 618. It forms

醫

**I<sup>1</sup>.** Medicine as it was practiced by the wizards of old. To send arrows 𠂔 against the evil influences that caused the sickness 𠂔惡姿也, and to give to the sick 酉 elixirs to revive them, 酉所以治病也。

D 𠂔 𠂔  
射 𠂔

**Shê<sup>4</sup>.** To shoot an 矢 arrow against 身 somebody; 弓發於身而中也。从矢。从身。會意。In a more recent form, 𠂔 used for 𠂔 the hand, was substituted to 矢, to the detriment of the meaning. — Phonetic series 560.

E 知 知

**Chih<sup>1</sup>.** The knowledge that makes a man able to give an 口 opinion upon a subject, with the rapidity and precision of an 矢 arrow hitting the marks; 从矢, 从口。會意。 — Phonetic series 334.



F

規 規

**Kui<sup>1</sup>.** Rule, to rule, right, straight, as it ought to be. To have the eye 見 to something, in order to make it straight as an arrow 矢; 从矢, 从見, 會意. The great resemblance of 矢 and of 夫 in the ancient writing, gave birth to the false character 規, which became usual. — Phonetic series 624.

G

疑 疑 𢇛 𢇛

**12.** Doubt, to doubt. The modern signification is the opposite of the ancient signification of this character, which was confounded by the scribes with the next:

To miss the mark. 矢 an arrow that 已 goes astray; hesitation, doubt, uncertainty; 未定也。从 匕, 从 矢, 會意. While 疑 primitively meant, to hit the mark; an 矢 arrow that 止 stops in the target; certitude, a settled matter. — 子 is a phonetic added later on. — The modern character is an ill-formed contraction. 定也。从 矢, 从 止, 會意. 子聲. — Phonetic series 783. Note that 欸 has nothing in common with 矢. See L. 99 D.

## LESSON 132.

About the primitive 牛.

A

牛 𠂔

**Niu<sup>2</sup>.** An ox, a cow, a bull. The original character represents the animal seen from behind; the head, the horns, two legs and the tail; 像 etc. — It is the 93th radical of characters relating to bovine animals. — Compare 羊 the sheep, L. 103. See again 牟 to bellow, L. 85 E; 𠂔 a paddock for oxen, L. 17 F; 牧 to graze, L. 43 D; 牽 to drive by the halter, L. 91 C; 𠂔 the yak, L. 100 A; 𠂔 an ox cut up, a half of it, L. 18 D; etc. Note the derivatives

牡 牝

**Mu<sup>3</sup> and Pin<sup>3</sup>.** A bull and a cow; 牡 and 牝 are the two halves of 𠂔 (L. 27 G), representing the pair. Now, by extension, male and female of animals in general. L. 26 I.

B 告 𡵓

**Kao**<sup>4</sup>. To impeach, to indict; to do, with the 口 mouth, what is done by the 牛 ox with its horns; to gore: 从牛, 从口, 會意. By extension, to tell of, to advise of, 教也, etc. — Phonetic series 282. It is phonetic in

造 𡵓

**Tsao**<sup>4</sup>. Primitive sense, 从辵, to arrive at, to reach, 至也. By extension, to construct, to build, to create; 制也. 成也.

C The ox was the most valuable thing among the goods of the ancients, hence the two following characters:

物

**Wu**<sup>4</sup>. A thing, matter, substance; the beings, 萬物也. Because, says the Glose, the 牛 ox is the largest of things 牛爲大物; 勿 is phonetic.

件

**Chien**<sup>4</sup>. An, one. The idea is represented by a representative of the two nobler categories, a 亻 man and an 牛 ox; 从人, 从牛, 會意.

### LESSON 133.

About the two primitives 不 and 至.

First series. 不 pu<sup>2</sup>.

A 不 𠂔

**Pu**<sup>2</sup>. It represents a bird that rises, flapping the wings, straight towards — the skies; 鳥飛上也. 从一, 天也. 像形兼指事. Compare L. 11 A, B. It is now used, chia-chieh, as an adverb of negation; 爲非. 爲無. — Phonetic series 79. It forms

丕 𠂔

**P'ei**<sup>4</sup>. It represents a vast open space; a bird hovering between — heaven and — earth; 大也. 从一不皆形. Great, vast, unequalled. — Phonetic series 146.

否 𠂔

**Fao**<sup>3</sup>. Adverb of negation; the 口 mouth saying 不 no: 不也. 不如是也. This character is a modern one, for 不 is taken in its chia-chieh meaning. — Phonetic series 268. It forms

否 𠂔  
否 𠂔

**T'ou**<sup>4</sup>. To cut a speaker short by interrupting him in his speech, as a . dot, a denegation 否, or that puff that is used in China to express one's contempt; 相語唾而不受也. 从丷, 从否, 會意. Note the modern contraction, that is to be distinguished from 否 (L. 73 E). See also 卞, L. 47 H. — Phonetic series 401.

Second series. 至 *chih*<sup>4</sup>.

B 至 𠂔

**Chih**<sup>4</sup>. It represents a bird that, bending up its wings, darts down straight towards the — earth. 鳥飛從高下至地也。像形兼指事。By extension, to go to, to arrive, to reach, etc. — It is the 133th radical. Phonetic series 186. It forms

致 𠂔

**Chih**<sup>4</sup>. To go, to send, to make a person go or do, etc; 从至, 从攴, 會意。See L. 31 C. It forms 緻 *chih*<sup>4</sup>, fine, delicate.

到 𠂔

**Tao**<sup>4</sup>. To arrive at, to reach; 至也。从至, 刀 is phonetic. Forms 倒 *tao*<sup>3</sup>, to fall over, to prostrate; a disjunctive particle, but, on the contrary.

屋 屋

**Wu**<sup>4</sup>. A house, a room in a house. The place where 尸 one rests when he has 至 got to. See L. 32 G, where this character was fully explained. — Phonetic series 490.

臺 臺

**T'ai**<sup>2</sup>. A high open terrace, a turret upon which birds 至 alight. See L. 75 B. — Phonetic series 790.

室

**Shih**<sup>4</sup>. A place of rest, a house, a dwelling. Its composition is analogous to that of 屋 above; 宀 the shelter where one 至 stops and rests; 从宀。从至, 會意。

C 晉 晉

**Chin**<sup>4</sup>. To increase, to grow, to flourish. The 日 sun that appears on the horizon, and birds that 至 alight in order to peck. When the sun has appeared, at daylight, all go to their business, each one gains his ends, says the Book of Mutations; 進也。日出, 萬物進。易曰, 明出, 地上晉。从日, 从二至, 會意。The modern form is a contraction. Do not confound another abbreviation 晉, with 普 *p'u*<sup>3</sup>, L. 60 L. — Phonetic series 521.

## LESSON 134.

About the primitive 犬.

A 犬 𤝵  
𤝵

Ch'üan<sup>3</sup>. The character represents a dog; 狗也。像形。According to tradition, Confucius found the representation a very faithful one; 孔子曰。視犬之字如畫狗也。This induces to believe that the dogs, in the times of the philosopher, were strange animals. — It is the 94th radical. — See again 伏 L. 25 E; 然 L. 65 G; 突 L. 37 B; 哭 L. 72 C; 吠 L. 72 A; 莽 L. 78 G; 獸 L. 23 I. Add to these:

臭 𤝵

Ch'ou<sup>4</sup>. A 犬 dog following the scent of a track with its 自 (L. 459) nose; 禽走鼻而知其迹者犬也。从犬、从自、會意。By extension, a bad smell, stench, putridity. — Phonetic series 523.

𤝵

Chüeh<sup>2</sup>. A dog 犬 that stands up in the grass, to look 目 all around.

狄 𤝵

Ti<sup>2</sup>. From 犬 dog and 火 fire. Barbarians of the N. W. regions. A race of dogs, says the Glose; 本犬種。故从犬。The 火 fire indicates the havoc they wrought. — The genuine explanation is: nomads whose bivouacs (火 camp-fires), were watched by fierce 犬 dogs.

獻 𤝵

Hsien<sup>4</sup>. To offer in worship to the deceased ancestors 宗廟, the cooked flesh of a fat dog; 犬肥者以獻之。从犬 dog, 从𤝵 caldron, 會意。This was the utmost of filial piety, the most palatable of all offerings. General meaning, to present, to offer. Compare L. 65 G.

𤝵 𤝵

Pa<sup>2</sup>. A dog 犬 led in a leash, by a string 丿 tied up to a leg, according to the Chinese way; 从犬而丿之指事。曳其足也。— Phonetic series 142.

B

𤝵

Yin<sup>2</sup>. Two dogs that bite each other; 兩犬相齧也。會意。

獄 讎

**Yü<sup>1</sup>.** A litigation, a suit, 訟也。Two 犬 dogs representing the two suitors, who revile 言 each other, who accuse each other; 會意。相爭也。By extension, a tribunal, a prison, a jail.

獄

**Ssü<sup>1</sup>.** Judge. It represents the same idea. The 臣 judge between the two suitors.

C 尤 尤

**Yu<sup>2</sup>.** A 犬 setter which sends the game, folds its ears; 像形。指事。Compare L. 134 A. By extension, amazement, surprise, singular, extraordinary, 異也。There are different *chia-chieh*. K'ang-hsi erroneously classified this character under the 43th radical 尤. — Phonetic series 95. It is found in the following (modern form; while in the ancient character, there was 犬, above A).

尫 尫

**Mang<sup>2</sup>.** A 彡 shaggy 犬 dog; 犬之多毛者。从犬,从彡。會意。— Phonetic series 293.

## LESSON 135.

About the primitive 虎.

A 虍 虎

**Hu<sup>1</sup>.** This character represents the tiger's strips; 虎文也。像形。— It is the 141th radical. — See again 虍 L. 58 D, 康 L. 69 D, 虛 L. 27 H, 慮 L. 40 A, etc. Note the following compounds:

B 虎 虎

**Hu<sup>2</sup>.** The tiger, the king of wild beasts 山獸之君 says the Glose. It represents the tigers 虎 skin, and its hind-legs on which it stands up like a 儿 man when leaping; 會意。— Phonetic series 362. It forms 彪 piao<sup>1</sup>, striped 彡 as a tiger's skin; 虎文也。See also below G.

C 虜 虜

**Lo<sup>3</sup>.** To seize, to capture; 獲也。从 罝 L. 153, 从 力, 虎聲。力而拘之。To seize 力 and to bind 罝; 虎 is phonetic.

D 盧 盧

Lu<sup>2</sup>. It is derived from 由 L. 150; 虍 is phonetic. A vessel. In the more recent form, 皿 vessel is a radical redundancy. There are different chia-chieh. — Phonetic series 823.

E 盧 盧

Hsi<sup>4</sup>. An ancient earthenware 豆 vase in form of a tiger; 古陶器也。从豆 L. 165 It forms 戲 hsi<sup>4</sup>, comedy, game.

F 虧 虧

K'ui<sup>1</sup>. A bird 隹 not well determined; 虍 is phonetic. It is phonetic in

K'ui<sup>1</sup>. To injure, to wrong, as by a pernicious 亏 breath; a grievance, a deficiency; 气損也。从亏 (L. 58 E).

G 虎 虎

Ti<sup>1</sup>. A tiger 虎 in its 厂 cavern. Compare 厲 L. 23 H. — Phonetic series 573.

H 虐 虐

Yao. Cruel, wild. A tiger 虎 which scratches a 人 man. The tiger's feet 儿 were replaced by its 匕 claws. The 人 disappeared from the modern character; 虎足反爪人也。It forms 瘧 yao<sup>4</sup>, malaria, a pernicious fever.

### LESSON 136.

About the two primitives 鹿 and 𪚩。

First series. 鹿 lu<sup>4</sup>.

A 鹿 𪚩

Lu<sup>4</sup>. Antelope, gazelle, deer. On the top, the horns; at the bottom, the feet (L. 27 I, note 1); in the middle, the body; 山獸也。像頭角, 四足之形。— It is the 198th radical. Phonetic series 633. It forms

鹿 𪚩

Piao<sup>1</sup>. Roe. From 鹿; 票 (L. 50 O), contracted into 𪚩, is phonetic. — Phonetic series 810.

慶 慶

Ch'ing<sup>4</sup>. To congratulate. To go 又 (L. 31 C) and present to somebody, on a festive day, a deer's 鹿 skin with hearty 心 wishes. This fur was the gift commonly offered in ancient times; 行賀人也。从心, 从又, 以鹿皮爲贄。會意。

鹿

**Yu<sup>1</sup>.** A hind; 匕 denotes the female; compare 牝 L.L. 132 A and 26 I.

麗

**Li<sup>4</sup>.** See L. 163.

塵

**Ch'en<sup>3</sup>.** The dust 土 raised by a band of 麋 stags. There is now but one 鹿 stag. Dust in general.

Second series. 𩇛 ssü<sup>4</sup>.

B 𩇛 𩇛

.Ssü<sup>4</sup>. It represents an animal, either a buffalo or a yak; 像形。

C 𩇛 𩇛

**Chai<sup>3</sup>.** The philologists consider this character as being composed of the two preceding primitives, A and B, contracted. The head of a 𩇛<sup>4</sup>, and the tail of a 𩇛<sup>4</sup>. Probably the elk. In the modern form, the head of the 𩇛<sup>4</sup>, was replaced by a small stroke, which is a common way of doing.

### LESSON 137.

About the primitive 馬.

A 馬 𩇛

**Ma<sup>3</sup>.** It represents the head, mane, legs and tail of a horse; 馬獸也。像形。— It is the 187th radical. Phonetic series 552. Different compounds of this primitive were explained elsewhere, e.g. 𩇛 L. 129 C; 馮 L. 17 E, etc.

### LESSON 138.

About the primitive 鳥.

A 鳥 𩇛

**Niao<sup>4</sup>.** It represents a bird with a long tail (compare 隹 L. 168); 長尾禽總名也。像形。— It is the 196th radical. — See again 𩇛 L. 22 B; 鳳 L. 21 C. Note 鳴 ming<sup>2</sup>, 口 singing of birds 鳥. Etc.

B 鳥 𪇔  
島 𪇔  
梟

A contracted form of the last, without feet, in the next two:

**Tao<sup>3</sup>.** Island. The tops of mountains 山, rocks that emerge from the sea, on which the 鳥 sea-birds live. Note that 鳥 in the ancient form, is not contracted.

**Hsiao<sup>1</sup>.** A bird of prey waiting on the top of a 木 tree. See L. 119 K. The head alone is seen; the legs are concealed in the foliage; hence the contraction.

C 𪇔 𪇔  
𪇔 𪇔  
鳥 𪇔

Another contracted form, without head, in the following characters:

**Yeh<sup>2</sup>.** A magpie. A special head (compare 兒 L. 29 B, 鼠 L. 139 B). It is phonetic in

寫 𪇔

**Hsieh<sup>3</sup>.** To set in order, to arrange the objects in a 宀 house; 置物也。从 宀。By extension to set one's ideas in order, by writing; to write, to compose; 書也。

𪇔 𪇔

**Yen<sup>1</sup>.** The pheasant. A special head, that is not 正 (L. 112 1). Now, *chia-chieh*, an interrogative particle — Phonetic series 660.

D 鳥 𪇔  
於 𪇔

**Wu<sup>1</sup>.** A crow, a raven, black; 像形。It differs from 鳥 *niao<sup>3</sup>*, only in this, that the stroke in the middle which represents the eyes, is omitted. Perhaps because there is no contrast, between the black eyes of the raven and its black feathers. — The second character, 於 *yü<sup>2</sup>*, is said, by some philologists, to be an

arbitrary contraction of the first. This interpretation is not well founded. *Yü<sup>2</sup>* is a relatively modern character, invented to be used as a particle denoting the relation that exists between the terms of a proposition; its use is a merely grammatical one. It represents graphically the connexion (left side) between 二 two distinct 刀 terms. Anyhow, 於 is unconnected with 𪇔 L. 117 C. — Phonetic series 鳥 582. Phonetic series 於 419.



## LESSON 139.

About the primitive 臼, and incidentally about 鼠.

A 臼 𠂔

**Chiu<sup>4</sup>.** This character represents a mortar; 像形. The first ones, says the Glose, were holes made in the earth; hence the meanings, pit, large hole, in the compounds. Later on, the mortar was made first of wood, then later of metal. — It is the 134th radical. See 春 L. 47 N, 甬 L. 102 A, etc. Note:

𠂔 𠂔

**Hsien<sup>4</sup>.** A snare, a trap. A man 人 who falls in a 臼 pit; 坎也。从人在臼上、會意。 See L. 28. B. — Phonetic series 360.

𠂔 𠂔

**Yao<sup>3</sup>.** To draw up with the 𠂔 hand, the contents of a 臼 mortar; 會意。To draw up, to empty out. — Phonetic series 584.

B 臼

represents the head of certain animals, e.g. 兒 L. 29 B; 𧈧 L. 138 C; and

鼠 𧈧

**Shu<sup>1</sup>.** Rat, rodents in general; 穴蟲之總名也。像形。The head, the stiff whiskers, and the tail. The ancient character represented the animal. — It is the 208th radical. It forms 𧈧 ts'uan<sup>4</sup>, a rat 鼠 in its 穴 hole, to hide. See L. 37 C.

𧈧

**Lieh<sup>4</sup>.** It was explained L. 40 B; it is 鼠, with another head and stiffy hair.

## LESSON 140.

About the primitive 龍.

A 龍 𪚩

**Lung<sup>2</sup>.** The dragon. When it ascends to heaven and flies, it rains; when it hides in the wells, there is a drought. Vapours and clouds personified. The ancient form is a representation sufficiently recognisable. The modern form is explained thus: on the right, 飛 (L. 44 A) contracted, the wings; on the left, at the

龍 𪚩

bottom, 肉 (L. 65 A) the body; on the top, 立 is thought to be 童 (L. 120 K) contracted, used as a phonetic; 从肉, 从飛省, 童省聲. The last derivation seems to be an artificial interpretation of a conventional abbreviation. — It is the 212th radical. Phonetic series 824. The characters of this series, the sound of which is quite different, as 襲 *hsi*<sup>2</sup>, for instance, come from an ancient series in 龍, that was contracted by the scribes into 龍。

## LESSON 141.

About the primitive 燕.

A 燕 燕

**Yen<sup>4</sup>.** It represents the swallow; the head, the body, two wings expanded, the tail. 元鳥也。像形。— Phonetic series 827.

## LESSON 142.

About the two primitives, 魚 and 角.

**First series.** 魚 yü².

A

魚 魯 魚 魯 魚 魯

魚 魯 魚 魯 魚 魯

**Yü2. Fish.** The first ancient character furnishes a faithful likeness. The two others are composed of a sharp head, a scaly body, and a tail. See L. 17 K. — It is the 495th radical of characters relating to names and parts of fishes. It forms

**Lu<sup>8</sup>.** Stupid, blunt; 自 (L. 159, contracted into 曰) the nose of a fish 魚, without scent, 鈍也。—Phonetic series 809.

**Chi<sup>4</sup>.** To cut open 刀 a fish 魚. It forms 薊 chi<sup>4</sup>, a proper name.

**Yü<sup>4</sup>.** To fish. There were, in the ancient form, two 魚 fishes denoting many, in the 𩺰 water.

**Hsien<sup>1</sup>.** The result of a fishing, many fishes.

Second series. 角 chiao<sup>3</sup>.

B 角 𧢲

Chiao<sup>3</sup>. Horn. It is 魚 (the second ancient form), the tail being left out, because, says the Glose, the horns have much resemblance with the lanceolated fishes. Or rather, it is simply a special primitive, that represents a striate horn. — It is the 148th radical. It forms

觜 𧢲

Tsui<sup>3</sup>. Egret (horn) of a heron and other birds; 頂有毛似角。从角。此聲 (the sound was changed). It is phonetic in 嘴 Tsui<sup>3</sup>. bill, mouth.

斛 𧢲

Hu<sup>2</sup>. Chinese measure, holding ten 斗 pecks (L. 98 B); 角 is phonetic (the sound being altered).

解 𧢲

Chieh<sup>3</sup>. To divide, to undo, to solve. A 刀 bodkin made from the horn 角 of an 牛 ox, and used to untie; 會意。散也。— Phonetic series 725.

衡

Hêng<sup>2</sup>. This character is of a recent formation. A big 大 piece of wood, a yoke fixed to the horns 角 of oxen; 行 is phonetic. A transversal piece, as a beam, etc.

## LESSON 143

About the primitive 日.

A 日 𠫪

Jih<sup>4</sup>. It represents the sun; 像形。— It is the 72th radical of characters relating to the sun and times. — Many compounds of this primitive were explained elsewhere. See 昌 L. 73 A, 昏 L. 114 B, 莫 L. 78 G, 昔 L. 17 J, 普 L. 60 L, 晉 L. 133 C, 𣎵 L. 92 E, 東 L. 120 K, 是 L. 112 I, 明 L. 42 C, 春 L. 47 P, 暴 L. 47 S, 冥 L. 34 G, etc. Note the following:

日 𠫪

日

B 旦 𠫪

Tan<sup>4</sup>. The sun 日 above a — line, i.e. the horizon; 一 地也。指事。The morning, the dawn. See L. 76 D. — Phonetic series 162

C 𡇗

Yao<sup>3</sup>. Darkness. The sun 日 setting below the 木 trees, 會意。

杲

**Kao<sup>3</sup>.** The 日 sun shining over 木 trees, 會意。一東 (L. 120 K) is between both. Therefore for the progressive rising of the sun, we have the fine series 白、旦、杳、東、杲。Lastly

D 界 昊

**Hao<sup>4</sup>.** The 日 sun 八 pouring down its rays upon 大 men; the sun at its height 从 日、从 大、从 八、會意。The form 昊, the sun 日 in the 天 skies, is of a relatively modern formation. Compare 皐 L. 60 F.

E 早 昴

**Tsao<sup>3</sup>.** The morning, early. Compare 皐 above C. Here the guiding-mark is 甲 (L. 152, contracted into 十) a helmet, the height of a man with a helmet; 晨也。从 日 在 甲 上、會意。It is phonetic in

草 阜 皐 卓

**Ts'ao<sup>3</sup>.** Primitively a plant 艸 that was used to dye in black. In that sense, the character in now written 阜 or 皐, arbitrary forms whose actual pronunciation is *tsao<sup>4</sup>*; while 草 became the generic name for herbaceous plants, as 木 is the name for ligneous plants.

F 卓 卓

**Cho<sup>1</sup>.** High, elevated. It is unconnected with the last. It represents a kind of mast surmounted with a ball and a pendant, a decoration the Chinese are very fond of. — Phonetic series 339.

G 晶 晶

**Ching<sup>1</sup>.** Luster, brightness, 光也。What is produced by the three heavenly lights, 日 月 星 sun moon stars; 从 三 日、會意。See LL. 62 C and 76 F. Note the following:

疊 疊

**Tieh<sup>2</sup>.** Development of the character 宜, which was explained L. 64 F. To dispose, to set 晶 objects in order. The three 日 represent three objects and are mere symbols (L. 149 F, *note*). By extension, to redouble, to pile up, to fold up. The scribes first changed 晶 into 晶, and then invented the modern character which was later on abbreviated in a strange way.

## LESSON 144.

About the primitive 耨, which formed the character 耨.

A



**Ch'ou<sup>2</sup>.** It represents the ploughing. To trace furrows in the fields; 耕治之田也。耕屈之形。Curved lines, to lessen the figure. Now 耨. It forms.



**Chou<sup>2</sup>.** To ask, in the Chinese way, by 耨 turning and returning one's 口 speech. This character is now also written 耨, which is a cause of confusion.



**Chou<sup>2</sup>.** Another, but unauthorised, variant of the last. The modern scribes substituted 耨 to 耨. Hence the modern forms of the following.

B




**Shou<sup>4</sup>.** Longevity, long life. On the top, 耨 old, the radical contracted (L. 100 A). At the bottom, the preceding, as phonetic. The scribes altered this character in different ways. — Phonetic series 788.

## LESSON 145.

About the primitive 瓦.

A



**Wa<sup>6</sup>.** Tile. The Chinese roofs are made of rows alternatively convex and concave, the curved tiles covering each other at the side, and being jointed together with lime. Hence the form of the character: a tile gets hooked with another; between both, — the lime. By extension, a general name for earthenware, pottery, etc. — It is the 98th radical of a few characters relating to earthenware.

## LESSON 146.

About the primitive 耳.

A



**Erh<sup>3</sup>.** The ear. Intended to represent the pavilion of the ear. It forms the 128th radical of a natural group of characters relating to hearing. Phonetic series 194. — Different compounds were explained elsewhere, e.g. 聽. L. 10 O; 聖. L. 81 H. Add the following:

耷

Tai<sup>1</sup>. Great 大 ears 耳 hanging like a hog's or spaniel's; hanging, dangling. This is a modern character

恥

Ch'ih<sup>1</sup>. From 耳 ear and 心 heart, because the ear reddens when a person is ashamed: to feel shame, to blush, to redden.

聞

Wên<sup>2</sup>. To learn any news by hearing 耳 at the 門 door. To hear, to learn, to smell.

耿

Kêng<sup>3</sup>. To feel 火 fire in the 耳 ears. agitation ardour, generosity. Compare 煩 L. 126 A.

B

聑 𦍋

Ché<sup>1</sup>. It is supposed to represent long flapping ears, by the addition of an appendix. 耳垂也。像形。

C

聑 聑

Ch'í<sup>1</sup>. To asperse, to blame one, which is done by 口 whispers in the 耳 ears; 从口附耳, 會意。— Phonetic series 425

D

聑 聑

Jung<sup>2</sup>. The luxuriant growth of 艸 plants. 耳 is given as an abbreviation of 聑 a phonetic.

E

耶

Yeh<sup>2</sup>. A final particle. It is said to be an arbitrary contraction of 邪 (L. 147 B). — Phonetic series 414.

F

取 取

Ch'ü<sup>3</sup>. To lay hold on, to take, to seize. A hand 斗 that holds an 耳 ear; 从斗, 从耳, 會意. In composition, to gather, to combine. — Phonetic series 349. It forms

聚

Chü<sup>4</sup>. To gather; 从三人, 从取. It was explained L. 27 K.

叢

Ts'ung<sup>1</sup>. Collection, to join; 从萃, 从取. See L. 102 I.





最 𠂔

Tsui<sup>4</sup>. To scrape together; 从臼, 从取, 會意. See L. 34 J. — Phonetic series 711.

G  

**Nieh<sup>4</sup>.** Composed of three 耳 ears, showing one ear coming close to two ears; to whisper, to plot, to conspire; 附耳私小語也。从三耳, 會意。— Phonetic series 842.

H The following character is added as an appendix, because its modern contracted form is like 耳, though it has nothing in common with it.

**Kan<sup>3</sup>.** To dare, bold, intrepid... On the left, the bear (L. 27 J) whose paws were suppressed to give room. The modern scribes altered this primitive. On the right, a hand that whips and provokes the bear. — Phonetic series 622. It forms 嚴 **yen<sup>3</sup>**, to attack a bear in its 厂 cavern, which operation does not go without 𠬪 cries and howlings. Hence

**Yen<sup>2</sup>.** Derived meaning, a severe injunction of a superior made, in the Chinese way, with great cries. — Phonetic series 858.

## LESSON 147.

About the primitive 牙.

A  

**Ya<sup>1</sup>.** The canine teeth, hooks. The character represents their mutual jointing, 上下相錯之形。Compare LL. 54 F and 145 A. — It is the 92th radical. Phonetic series 91. — Different compounds of this primitive were explained elsewhere, e.g. 穿 L. 37 D. Note

B  

**Hsieh<sup>2</sup>.** Name of an ancient city 邑 lying in the East of Shantung; 牙 is phonetic. Now it means, impure, depraved, vicious (chia-chieh for 褻, a soiled garment). The character 耶 **yeh<sup>1</sup>** (L. 146 E) used as a particle, is given as a modern difference of 邪.

## LESSON 148.

About the primitive 身

A 身 𠂔

**Shên**<sup>1</sup>. The primitive meaning is, conception (有身 still means, to be pregnant). The character represents a human body (L. 25), with a big belly (a partial primitive), and a leg moving forward to keep the equilibrium; 像形. By extension, the body, a person, a body's life duration. — It is the 158th radical of characters relating to the shapes of the body. Different compounds were explained; e.g. 射 L. 131 D; 躬 L. 90 F; etc.

B 𠂔 𠂔

**1**. It is 身 inverted; 从反身, 指事. To turn round. It forms

殷 殷

**Yin**<sup>1</sup>. The ancient dancers and pantomimes, who made their 𠂔 evolutions brandishing banners or feather-brooms, and turning their 身 body in all directions; 舞之容也, 𠂔者 舞之器也. By extension, motion, activity, high spirits, zeal. In this sense, the modern compound 慇 is now commonly used.

## LESSON 149.

About the primitive 田.

A 田 𠂔

**Tien**<sup>2</sup>. Field, country. It represents a furrowed field; 像形. This character being simple and easy to write, is often used, as a symbol, for any object. — It forms the 102th radical of characters relating mostly to fields and land. Phonetic series 164 — We saw the compounds 畜 L. 91 B; 當 L. 36 E; 奮 L. 60 E; 男 L. 53 C; 黃 L. 171. — But 田 is substituted to another character in 畢 L. 104 A; 番 L. 123 D; 細 L. 10 A; 田 L. 150.

B 苗 𠂔

**Miao**<sup>2</sup>. Sprouts, vegetation 𠂔 at the surface of the 田 fields; 𠂔生於田者, 會意. — Phonetic series 464.

C 畎 畎

**Chi**<sup>2</sup>. A 儿 man who goes 𠂔 and sees his 田 fields, who works them; consequently, the growing of the plants; 治稼進也, 从田人 𠂔, 會意. It forms 稷 chi<sup>2</sup>, corn, agriculture.



D 里 里

Li<sup>1</sup>. Composed of 田 field and 土 combined; 會意. 居也 The smallest hamlet, eight families cultivating a 井 ching<sup>3</sup> (L. 115). By extension, the side of a ching<sup>3</sup>, the Chinese mile, now usually measuring 1894 ft English, or about 600 metres. — It is the 166th radical. Phonetic series 287. It forms

廛 廛

Ch'an<sup>2</sup>. The 八 distinct ground 土 on which each family in the hamlet 里 erected its 广 dwelling: 一家之居也. A shop, a stall, an estate. — Phonetic series 795.

E 畛

Chiang<sup>1</sup>. Fields separated one from another. It was later on replaced by

畛 畛

Chiang<sup>1</sup>. Partition represented by three lines, that divide two fields 田; a limit, a boundary; 界也. 从田, 从三, 像形指事. — This character is now replaced by 疆, in which 土 is a redundancy, and 弓 represents the land-measuring compass. — Phonetic series 724.

F 畺 畺

Lei<sup>2</sup>. The fields, the country. — Phonetic series 803. It forms

雷 雷

Lei<sup>2</sup>. Rainy clouds 雨 above the fields 田 (L. 93); storm, thunder. — Phonetic series 743.

Note: 畺 is often used as a symbol, to mean a heap, an ordering of things. Compare 品 L. 72 L. For instance in

壘

Lei<sup>2</sup>. To build, by 畺 piling up 土 pises.

累 累

Lei<sup>3</sup>. To join in a series, to bind 糸 together many 畺 objects. The modern form 累 is a contraction. — Phonetic series 626.

疊

Tieh<sup>2</sup>. To fold up. It should be written 畺. See L. 143 G.

The scribes imagined, for rapidity's sake, to replace the 田 and 日 piled up, by 厶 or 又. For instance:

全 衆 參 疊

## LESSON 150.

About the primitive 畺

A 畺 畺

**Tzŭ<sup>1</sup>**. It represents a vase, earthenware, pottery; 像形. It has nothing in common either with 田 (L. 119), or with 畺 (L. 12 E). The modern character is a fanciful form invented by the scribes. Not to be confounded with 畺 **tzŭ<sup>1</sup>**, an uncultivated field, explained L. 12 I. Phonetic series 406. It occurs, as a radical, in a few compounds in which the modern scribes, and **K'ang-hsi**, always write 田. For instance:

膚 盧

**Lu<sup>2</sup>**. A vessel. See L. 135 D.

## LESSON 151.

About the primitive 由

A 由 由

**Yu<sup>2</sup>**. It represents the germination of a fruit-stone, of a large grain; 田 represents the grain, on the top of which the germ is coming up; 於果中上出者芽. 像形. 指事. By extension, beginning, principle, origin, starting point, cause, to produce, etc. — Phonetic series 170. See its radical compounds 𠂔 **yu<sup>2</sup>** (L. 55 K), and, 𠂔 **p'in<sup>2</sup>** (L. 58 C).

## LESSON 152.

About the primitive 甲

A 甲 甲

**Chia<sup>3</sup>**. Primitive sense, a helmet. The character represents a helmet upon two strokes figuring a tall man, 爲一大人形. Later on, by extension, full armour; lastly, any hard coverings, as the carapace of turtles, the scales on crocodiles, etc. Different **chia-chieh**, the first of the ten stems in the cycle, etc. — Phonetic series 109. See 早, the sun risen to the height of a man wearing a helmet, L. 143 E. Compare the ancient form of 泉 L. 125 F. It forms

B 戎 戎

**Jung<sup>2</sup>**. Defensive 甲 arms and 戈 offensive weapons. See L. 71 O. — Phonetic series 217.

C 卑 𡗗

Pi<sup>1</sup>. A drinking vase 甲 held with the left 𠂇 hand. Chuan-chu, vulgar. See L. 46 E, where this character was fully explained. Here 甲 representing the vase, is properly a special primitive that happens to resemble to chia<sup>3</sup>, above A. — Phonetic series 388.

## LESSON 153

About the two primitives 母 and 串.

A 𠂇 母

Kuan<sup>4</sup>. To pierce, to string, to tie together different objects. The primitive represents two objects (separated by the vertical line), two cowries strung together, says the Glose (the horizontal line); 穿物持之也。兩貝也。像形。一橫穿之、指事。It forms

貫 貫

Kuan<sup>4</sup>. Long string 母 of cowries 貝. To pierce, to string, to tie. Hence 慣 kuan<sup>4</sup>, usage, custom, experience.

實 實

Shih<sup>2</sup>. Primitive meaning, to have 貫 strings of cash in one's 宀 house, to be really rich, and not in appearance only. Hence the actual chuan-chu meaning, true, the same inside as it is outside, massive, homogeneous, etc.

虜

Lo<sup>3</sup>. To capture; 母 to tie 力 strongly; 虜 represents the ferocity in capturing, and is also a phonetic. A captive. See L. 135 C. Not to be confounded with 男 L. 53 C.

B 串 串

Ch'uan<sup>4</sup>. To string. The character is like 母, above A. Two objects (not 口 mouth) strung on a vertical rod. Compare 中 L. 109 A. It forms

患 患



Huan<sup>4</sup>. Affliction; a 心 heart 串 pierced, a series of troubles.

## LESSON 154.

About the primitive 冂, written by the modern writers 冂 or otherwise.

A  

**Ts'eng<sup>4</sup>.** It represents the cover of the Chinese caldron, used to stew bread etc. Now 甑. 像形. It is found in

B  

**Ts'uan<sup>4</sup>.** Chinese hearth. On the top, 冂 the cover and its 日 supports; then the masonry holding the caldron; at the bottom, the 冂 hands putting 林 wood in the 火 fire; 合 五 字. 會 意. It is found contracted in the following:



**Hsin<sup>4</sup>.** Primitively, to sacrifice to the hearth; 祭竈也. Later on, bloody sacrifice, 血祭也. Cf. the Li-Chi 禮記; BK. IV, Sect. VI, par 11; BK. XVIII, Sect. IV, par. 33. — On the top 𩰫 contracted. In the middle 酉 the offering, 所以祭也. At the bottom 分 phonetic. In order to shorten it, the scribes imagined 𩰫.

## LESSON 155.

About the primitive 鬲.


A  

**Ko<sup>2</sup>.** It represents a three-legged caldron 像形. See page 386. — It is the 193th radical. Phonetic series 545. — See 鬲 li<sup>2</sup>, L. 87 B; 葵 k'eng<sup>1</sup>, L. 103 A; 獻 hsien<sup>4</sup>, L. 134 A; etc.

## LESSON 156.

About the two primitives 冊 and 冊.

First series. 冊 ch'ai<sup>2</sup>.

A    


**Ch'ai<sup>2</sup>.** It represents an ancient book, written on laths of bamboo, tied together, 竹書. The scribes imagined the modern form 冊, which was wrongly classified by K'ang-hsi unde 冂. — Phonetic series 103. It forms

B 刪 𠔁

**Shan<sup>1</sup>.** To correct and expurge, which was done by erasing with a 刀 knife what displeased in a 冊 book; 會意. It is from this character contracted, that are derived the compounds ended in 𠔁, in the series 冊.

C 典 𠔁

**Tien<sup>5</sup>.** The canonical 冊 books, Confucian Canonics. Their excellence is graphically represented by the fact that they are placed high on a 𠔁 stand, out of respect; 从 冊 在 𠔁 上. 會意. The modern scribes kept something of the ancient form. — Phonetic series 398.

D 扁 𠔁

**Pien<sup>3</sup>.** An inscription 冊 hung over a 戶 door; 从 戶. 从 冊. 會意. 門之戶文也. By extension, flat, those inscriptions being written upon a tablet. — Phonetic series 473.

E 侖 𠔁

**Lün<sup>2</sup>.** To 厶 gather 冊 texts to develop them. See L 44 G. — Phonetic series 380.

F 侖 𠔁

**Yao<sup>4</sup>.** A collection 厶 of pipes 冊, the holes 口 of which are put in a straight line on the top. See L 44 H. — It is the 214th radical. Phonetic series 835.

G 嗣 𠔁

**Ssü.** To assert 口 before judges 司 one's titles 冊 to a succession. To succeed, heir, etc. 會意. The ancient character simply represented 子 son, 司 legal.

## Second series 𠔁 k'uai<sup>3</sup>.

H 𠔁 𠔁

**K'uai<sup>3</sup>.** It represents the plaiting of a mat, by interlacing the rushes. It forms

𠔁 𠔁

**K'uai<sup>3</sup>.** The 𠔁 hand plaits a 𠔁 mat with 艸 straw. A family name. The modern scribes changed 𠔁 into 𠔁; not to be confounded with L 64 1.

## LESSON 157

About the primitive 皿.

A 皿 皿

**Mín**<sup>3</sup>. It represents a vessel, porringer, plate; 飯食之用器也。像形。— It is the 108th radical of characters mostly relating to dishes. It is phonetic (mín, mǐng, mēng) in the following:

B 孟 盂

**Mēng**<sup>4</sup>. The eldest 子 son. The first. — Phonetic series 382.

C 盂 盂  
盂 盂

**Wēn**<sup>1</sup>. To feed 皿 a prisoner 囚 (L. 25 B); benevolence, charity; 仁也。以 皿 食 囚, 會 意。The scribes invented the second form. — Phonetic series 50. See elsewhere, 盂 L. 169 D; 盂 L. 135 D; 盆 L. 125 C; 盂 L. 49 B; 盂 盂 L. 38 G; 盂 L. 50 B; 盂 L. 110 D, etc.

D 血 血

**Hsüeh**<sup>3</sup>. A vase 皿 full — of blood. Blood. See L. 1 J. It forms 監 L. 82 F. — It is the 143th radical of a few characters relating to blood, under which **K'ang-hsi** wrongly classified 衆 (L. 27 K). Phonetic series 208.

## LESSON 158.

About the primitive 目.

A 目

目 目

目 目

目

**Mu**<sup>4</sup>. The human eye, 人眼像形。Firstly the socket with the two eyelids and the pupil; then the pupil was suppressed; lastly the character was placed straight in order to give room. — It is the 109th radical of characters relating to the eye and vision.

See 看 L. 48 C; 眉 L. 7 A; 冒 L. 34 J; 直 and 眞 L. 10 K. L; 睿 L. 118 D; 覓 L. 37 F; 艮 L. 26 L; etc.

See 瞿 L. 16 L; 瞿 L. 27 K; 憲 L. 10 O; 憲 L. 97 F; 曼 L. 34 J, etc.

See 蜀 L. 54 I, and 蜀 L. 176.

First series. 目 straight.

B 相 相

**Hsiang**<sup>1</sup>. To examine, to inspect; 省視也. The primitive meaning may have been, 目 to watch from behind a tree 木, or to open the 目 eye in the woods 木, in order not to be surprised by a foe or a wild beast; 从木, 从目, 會意. The abstract meaning of reciprocity, that gives to this character such an extended use, is said to come from a kind of pun, the two elements 木 and 目 being both pronounced *mu*<sup>4</sup>. — Phonetic series 445. It forms

霜 霜

**Shuang**<sup>1</sup>. Hoar-frost; 从雨, 相聲. — Phonetic series 834.

C 見 見

**Chien**<sup>4</sup>. To look. An 目 eye above a 儿 man; 視也. 从儿, 从目, 會意. — It is the 447th radical of characters relating to sight. Phonetic series 259. Note the compounds:

覓

**Mi**<sup>4</sup>. To look for something which is not 不 seen 見. It is often contracted into 覓.

覓

**Tê**<sup>3</sup>. To apprehend, to take 寸 something which is seen 見. Compare L. 45 E.

D 省 省

**Hsing**<sup>3</sup>. To examine carefully, to try to understand; 省察也. Two explanations of this compound are given. — 1. In the first ancient form, 𠂇 is said to be the eyebrows frowning so that the 目 eye may see distinctly; in which case, 省 would be but a variant of 眉 (L. 7 A). — 2. The second ancient form gives, 𠂇 to narrow the palpebral slit, to see 目 better. — Compare 眇, L. 18 M. — By extension **Shêng**<sup>3</sup>, a Province, the territory supervised 目 by a governor.

E 盾 盾

**Tun**<sup>4</sup>. A shield, to shield. To cover 厂 one's self totally, the eye 目 observing the assailant through a 十 cross-shaped fissure; 所以扞身蔽目. — Phonetic series 489.

音 省 盾

## Second series. 目 bent.

F 眴 眴

**Mu<sup>4</sup>.** The eyes 目 divergent 𠂔 (L. 103 G) that look in different directions; squint, confused view; 目不正也。會意。In the following derivatives, 目 is bent in order to give room. In the whole series, the modern scribes write 𠂔 instead of 𠂔.

𠂔 𠂔

**Mieh<sup>4</sup>.** The 戍 guardians of the frontiers (L. 71 N) looking in all 眴 directions, so that their eyes become heavy from fatigue 勞目無精也。Compare 𠂔 (L. 90 D). — Phonetic series 808.

𠂔 𠂔

**Mèng<sup>4</sup>.** Dimness of the view. On the top 眴, at the bottom, 𠂔 to rub one's eyes, 會意。It forms the compound

𠂔 𠂔

**Mèng<sup>4</sup>.** The radical 夕 was substituted to the 目 of the last. Dream, to dream; the confused and dim 𠂔 visions seen during 夕 night.

## Third series. 目 doubled, the two eyes.

G 𠂔 𠂔

**Chū<sup>4</sup>.** To open large and timid eyes, to regard with reverent awe, apprehensive, fearful. Fear, circumspection. In the second form, more recent, the 心 heart was added to express the interior feelings. This character is now commonly written 懼.

𠂔 𠂔

**Ch'ü<sup>2</sup>.** Vigilance 𠂔 of the 隹 birds, that must always watch for their life's preservation; fear. — Phonetic series 838. It forms

𠂔 𠂔

**Kuo<sup>4</sup>.** The vain endeavours of a bird to escape the 𠂔 hand by which it was seized; by extension, to snap up, to catch; 从 𠂔, 从 𠂔, 會意。 — Phonetic series 851.



## LESSON 159.

About the two primitives 自 and 者。

First series 自 tsū<sup>4</sup>.

A 自 𠂔  
白 𠂔  
日

Tzū<sup>4</sup>. It is thought to resemble the nose; 鼻也。像形。— Extended meanings: 1. Self, I, my own, personally; behaviour, to act, action; the nose being the projecting part, and in some way the characteristic of the individual. 2. Starting point, the origin, beginning, evolution; the nose being, according to the Chinese embryology, the starting point of the bodily evolution. — The successive alterations of this character are the cause why it may be confounded with the primitives 白 L. 88, 日 and 𠂔 LL. 143 and 73. — It is the 132th radical.

See 鼻 L. 40 C; 臭 L. 134 A; 鼻 L. 119 H; 鼻 L. 34 K. See 皇 L. 83 C; 皆 L. 27 I; 替 L. 142 A; 替 L. 60 L; etc. Add the following:

息 𠂔

Hsi<sup>1</sup>. To breathe. According to the Chinese theory, the 氣 ch'i<sup>4</sup> of the heart 心 is breathed out, while the ch'i<sup>4</sup> from outside goes to the heart, through the 自 nose; 从自、从心、會意。喘也。— Phonetic series 534.

習 𠂔

Hsi<sup>2</sup>. The first 自 (contracted) attempts to fly 羽, made by a young bird; 从羽、从自、會意。By extension, to repeat the same act, to practice. — Phonetic series 610:

Second series. 者 ché<sup>2</sup>.

B 者 𠂔

Che<sup>2</sup>. This character, an important grammatical particle, was invented to represent a connexion and a succession between the members of a text. It represents clearly enough what it means. On the top, two crossed branches represent the members that came first; 自 represents the point where one stands, the starting point for what follows; on the right, a descending line, the continuation of the discourse; 別事詞也。By extension, phrase, speech, document. — Compare L. 438 D. — Phonetic series 422. It forms

諸 𠬞

**Chu<sup>1</sup>.** It is used, like the primitive, to 者 separate the 言 phrases, and to express their mutual relations; 辯也. 从言、从者、會意, Chia-chieh, all, whole, far 都

署 𠬞

**Shu<sup>3</sup>.** To gather ( 网 L. 39 C, a net) documents 者; to govern; a public office. — Phonetic series 789.

奢 奢

**Ch'è<sup>1</sup>.** To brag. A 大 man who spreads 者 sentences. By extension, prodigality, excess of all kind.

著 著

This is a modern character. A radical redundancy, 𠬞 over 者. Two sounds and two meanings. **Chu<sup>4</sup>,** to expose, to manifest, to clear up. **Chao<sup>2</sup>,** a particle used to indicate the moods and relations. It is often contracted into 著.

書 書

**Shu<sup>1</sup>.** To write, a writing, a book. A writing-brush 聿 that writes 者 sentences. The scribes altered 者 in a strange way.

## LESSON 160.

About the primitive 頁, with its developments 首、面、頁.

A 百 百

**Shou<sup>3</sup>.** The head; 頭也. 像形. Compare with 自 the nose, ancient form, L. 159. It forms

𦣻

**Ka<sup>4</sup>.** A very long 戈 spear to aim at the 頁 heads of massed enemies (L. 71 ).

首 首

**Shou<sup>3</sup>.** The head. It is the primitive with the 𦣻 hair (L. 12). — It forms the 185th radical — Inverted, it becomes

𦣻 𦣻

**Hsiao<sup>4</sup>.** The head of a criminal, hung up. The hair is hanging down. The upper part is altered. See L. 12 N, and 縣 L. 92 B.

道

**Tao<sup>3</sup>.** To go 是 ahead 首. A road, principle, doctrine. To lead, to go. The progress of a speech, to speak. Compare L. 169 B lü<sup>4</sup> and chien<sup>4</sup>.

B 面 𠂔

**Mien**<sup>4</sup>. The face. A primitive 𠂔 indicating the front of 𠂔 the head, the face; 頭前也。从𠂔外像人面形。The second modern form is an unauthorised abbreviation. — It forms the 176th radical. Phonetic series 466.

C 頁 頁

**Yeh**<sup>4</sup>. A man, 頁 head upon 儿 a body (L. 29). The meaning is often restricted to the head; 頭也。从頁在儿上。像形。— It is the 181th radical. Different compounds were explained elsewhere, e.g. 煩 L. 126 A; 須 L. 62 B; 頊 L. 82 A; etc. Note also

顛 顛

**Tien**<sup>1</sup>. The top of the 頁 head; 頂也。It is through the fontanel, that the soul of the 眞 (L. 10 L) Taoist contemplative goes out of the body, to rove about. — Phonetic series 848.

𢇛 𢇛 憂 憂

**Yu**<sup>1</sup>. To suffer from the 頁 head and from the 心 heart; sadness, melancholy. It is phonetic in

**Yu**<sup>1</sup>. To go 攴 with 𢇛 troubles; sadness, melancholy. See how the scribes altered the bottom of 頁 — Phonetic series 846.

順 類

**Shun**<sup>4</sup>. To swim in a 𣶒 stream, the head 頁 forwards; to follow the current; docile, compliant, agreeable; 會意。

**Lei**<sup>4</sup>. A species, a sort, a kind; 頁 heads of 米 vegetals and 犬 animals, *capita specierum*.

D 夏 𡗗

**Hsia**<sup>4</sup>. A man 頁 who walks 攴, his 白 hands hanging down. It is the thing done by the countrymen in summer time when, the works being over, the plants grow by themselves; hence the extended meaning, *summer*. The modern character is a contraction. — This character was the first appellative

of the Chinese nation. On the ancient bronzes, it is written 足 (L. 112 B) station, 𠂔 (L. 14 A) gathering of 𠂔 (L. 40 D) huts. Sedentary state after the erratic period.

寡

**Kua**<sup>3</sup>. Separation 分 of the persons 頁 living in the same 宀 house, of married persons; a widow, a person left alone, solitary; the regal We, Ourselves. By extension, partaking of goods, diminution, little.

## LESSON 161

About the primitive 貝.

A 貝 貝

**Pei<sup>4</sup>.** A cowrie, a small shell used for money in China in early feudal times. They were current together with the coppers invented later on, till under the 秦 Ch'in Dynasty (3d Century B. C.); then the cowries were left out; 海介蟲也。像形。古者貨貝而寶龜,周而有泉。至秦廢貝行泉。The character represents the shell, and its propulsive apparatus. — It is the 154th radical of characters relating to values and trade. Phonetic series 298. — Many compounds of this primitive were explained elsewhere. Let us recall 則 賊 L. 52 E; 貫 L. 153 A; 賁 L. 120 H; 賁 L. 111 B; 寶 L. 130 D; 貧 L. 14 M; etc. Note the following:

敗

**Pai<sup>4</sup>.** Ruin; to ruin; to break, to crush 支 one's own 貝 fortune, or another's; 毀也。會意。

B 員 員

**Yüan<sup>2</sup>.** A cowrie 貝 round 〇; 圓 貝也。Round in general. Compare 員 L. 65 E. — Phonetic series 586.

C 賈 賈

**Chia<sup>3</sup> Ku<sup>3</sup>.** To buy. To cover 兩 (L. 41 C) an object with its value in 貝 cowries, 會意。

D 買 買

**Mai<sup>3</sup>.** To buy. To wrap up 网 (L. 39 C) an object with its value in 貝 cowries. 會意。 — Phonetic series 697.

E 負 負

**Fu<sup>4</sup>.** The self-sufficiency of a wealthy 貝 man 人。See L. 28 C.

F 賁 賁

**Ying<sup>1</sup>.** Cowries strung. A primitive form of the following:

嬰 嬰

**Ying<sup>1</sup>.** A necklace made with 貝 cowries, ornament of women 女 in ancient times; 頸飾也。从女。从賁, 會意。賁 貝連也。By extension, an infant, a babe, a suckling, still hanging to its mother's neck. — Phonetic series 836.

## LESSON 162.

About the primitive 瓜.

A 瓜 瓜

**Kua<sup>1</sup>.** It represents cucurbitaceous plants as cucumber, melon, etc; 像形. The exterior strokes represent the tendrils of melons; in the middle, a fruit hanging; 按瓜藤生布於地. 外像其蔓. 中像其實. — It is the 97th radical of characters relating to the parts and sorts of gourds, etc. Phonetic series.

B 窠 窩

**Wa<sup>1</sup>.** Hollow, to dig. From 穴 (L. 37); 瓜 is phonetic.

## LESSON 163.

About the primitive 麗.

A 麗 𠂔𠂔

**Li<sup>4</sup>.** A primitive, representing two pendants; hence the general notion of assortment, decoration, elegant, graceful, ornamented, etc. 兩耦也. 像相附之形. 下畫𠂔者. It forms only the following compound:

B 麗 𠂔

**Li<sup>1</sup>** Antelopes, that live in droves (idea of assortment); 从鹿. 从麗. 鹿之性. 旅行也. It is now used chia-chieh, instead of the primitive, to mean, elegant, graceful, bright. — Phonetic series 844.

## LESSON 164.

About the two primitives 而 and 耑.

First series 而 êrh<sup>2</sup>.

A 而 耑

**Erh<sup>2</sup>.** Two explanations of this character are given: 1. It represents the radicles of a plant spreading in — the ground. Compare 入 L. 15 A; 之 L. 79 B. The ground is represented by 一; 耑 (之) is the part growing out of the ground; 而 is the part of the plant under the ground; 上出者曰耑, 下𠂔者曰而. 2. It represents the beard hanging from the chin, under the 一 mouth (compare 𠂔 L. 41 B); 毛之形. The second interpretation seems to be the

true one. The first came from the fact that the old shape of 而 is like the bottom part of 耑 (below B). As to the use of 而 as a particle of transition, it is derived from the notion of *hanging from the chin*. Compare 只 L. 72 A. — It is the 126th radical. Phonetic series 193. It forms

栗 栗

**Juan<sup>3</sup>.** The beard 而 of a man 大; hair long, slender, not stiff. By extension, soft, weak. — Phonetic series 456.

耍

**Shua<sup>3</sup>.** A modern character. To play, as the Chinese actors do, some with false 而 beards, others dressed like 女 women.

耐

**Nai<sup>4</sup>.** To take patience, to restrain one's self, by 寸 playing with one's 而 beard. This character is relatively modern.

**Second series. 耑 chuan<sup>1</sup>.**

B 耑 耑

**Chuan<sup>1</sup>.** It represents a plant that develops itself above and under the ground; 上像生形。下像其根也。按一者地也。指事。By extension, stalks and roots. See above A. — Phonetic series 434. The compounds of this series ended in uai, come from the following contracted:

揣 揣

**Ch'uai<sup>2</sup>** To measure with the 寸 span how high a plant grew up 耑. To feel, to estimate.

C 斂 斂

**Wei<sup>1</sup>.** A man 人 striking 支 a plant 耑 (contracted into 𣎵), to take away the fibres; to strip, to peel; fibres, thin, slender, imperceptible; 秒也。从人, 支, 耑省, 會意。It forms

微 微

**Wei<sup>1</sup>.** To walk 彳 slowly 斂, stealthily. In composition, it is used in the sense of 微. It forms

徵 徵

**Chêng<sup>1</sup>.** To explain with assurance 壬 (L. 81 D) the 斂 threads of an affair. To testify, to give testimony. — Phonetic series 796.

徽 徽

**Hui<sup>1</sup>.** Slender 微 thread 糸

D 段 段

**Tuan**<sup>4</sup>. The left part of this character is an abbreviation of 耑, the top alone 山 straightened and deformed being kept; on the right, 攴 (L. 22 D). To strike in order to reduce into fibres, as 散 above C; 椎也。从攴、从耑省。— Phonetic series 485.

E 需 需

**Hsü**<sup>1</sup>. The rain 雨 necessary that the small plants strike root. Here the top 山 of 耑 was suppressed, the bottom 而 remaining. By extension, necessary, indispensable. — Phonetic series 779.

## LESSON 165.

About the primitives 豆 and 豈。

First series. 豆 tou<sup>4</sup>.

A 豆 豆

**Tou**<sup>4</sup> It represents a dish in which meat was served up; 古食肉器也。In the ancient form, the upper — did not exist, and a dot 丶 indicated the contents of the vessel. — It is the 151th radical of characters relating to vessels. — See the compounds, 豐 L. 97 B; 甞 L. 135 E, etc. — But 豈 L. 38 G, and 登 L. 112 H, have another origin. It forms

頭  
豎  
短

**Tou**<sup>2</sup>. The head. From 頁 L. 160 C; 豆 is phonetic.

**Shu**<sup>4</sup>. Vertical, straight. A vase 豆 standing solidly 取 (L. 82 E) upright.

**Tuan**<sup>3</sup>. Short. The character was made by comparison, 喻 says the Glose. To mean *long*, the hair 長 (L. 113) was chosen as an emblem; to mean *short*, the two smallest utensils of the ancients were chosen, 矢 an arrow, and 豆 the vase tou<sup>4</sup>, 會意。

Second series. 豈 chou<sup>1</sup>.

B 豈 豈

**Chou**<sup>1</sup>. A partial primitive. The bottom is not 豆, the vase above A; but it depicts the ancient drum, with its — skin, and 𠂔 the 𠂔 right hand straightened that strikes. By extension, music, feast, joy. It forms

彭 彭

P'eng<sup>2</sup>. The sound of the drum 壺; 彡 represents the strokes, or the isolated sounds; 鼓聲也。从壺。从彡。會意, 彡擊也。— Phonetic series 799.

喜 喜

Hsi<sup>3</sup>. Joy; 口 singing and 壺 music. There is no feast without these; see 樂 L. 88 C. — Phonetic series 680.

嘉

Chia<sup>1</sup>. Good, excellent, delicious; 壺 a band of music; 加 is phonetic (L. 53 D).

C 鼓 鼓

Ku<sup>2</sup>. A drum 壺 beaten by a hand 支 holding a drumstick (L. 43 D); a radical redundancy. The modern scribes often write 支 instead of 攴; 革樂也。按从壺。从攴擊之也。會意。— It is the 207th radical.

D 封 封

Chu<sup>1</sup>. A composition analogous to that of 鼓; a hand 寸 (L. 45 B) beating a 壺 drum, 會意。It is phonetic in the two following:

樹

Shu<sup>4</sup>. A tree 木.

廚 廚

Ch'u<sup>2</sup>. Cookery; 从广。庖屋也。— Phonetic series 800.

E 豈 豈

Ch'i<sup>3</sup>. It has nothing in common with 豉 L. 164 C. Compare L. 165 B. It is another drum that made the pair, and which was beaten with the left 手 hand. This meaning is now obsolete. The character is used as an interrogative particle. — Phonetic series 514. Note 豉 tai<sup>1</sup>, stupefied, the effect of the 豉 music upon 犬 dogs.

## LESSON 166.

A 豸 豸

Chih<sup>4</sup>. A primitive. It represents a feline, a head with whiskers, paws, backbone. Feline beasts, that are characterised by their back long and supple, by their undulating gait, e.g. the cat, says the Glose. Compare the characters 豕 L. 69; 馬 L. 137; 𤝵 L. 136. — It is the 153th radical of characters relating to feline beasts.



## LESSON 167.

About the primitive 車.

A 車 車

Ch'ê<sup>1</sup>. Chû<sup>1</sup>. The ancient carriage. The character is straight, to give room; 丨 the axle; 二 the two wheels; 日 the body of the carriage; 像形, 按橫視之. It means in composition, to roll along, to revolve, to crush, etc. — It is the 159th radical of a large group of characters relating to vehicles. See 斬 L. 128 A; 庫 L. 59 I; 輦 L. 60 M; 轡 L. 92 D. Note the following:

B 連 連

Lien<sup>2</sup>. Carriages 車 in file 是. Abstract notion of connexion, succession; 从是、从車、會意。— Phonetic series 630.

C 軍 軍

Chün<sup>1</sup>. A legion 万 of 4000 soldiers, with 車 chariots; 四千人包車爲軍. By extension, an army. See L. 54 A. — Phonetic series 438.

D 車 車

Kui<sup>4</sup>. The extremity of the axle, that projects outwards in all Chinese 車 chariots. This extremity was formerly provided with a stopper to hold the wheel, now replaced by a peg; 从車口像形. It forms

輶 輶

Chi<sup>1</sup>. To jostle and strike 受 with the end of the axles, as the Chinese cars often do; 車相輶也. Phonetic series 723.

Note: In the modern writing, 口 became 凵; this wrong writing passed current.

輶

Ya<sup>4</sup>. To crush, to grind; 乚 the action of a 車 wheel (L. 9 A).

轟

Hung<sup>1</sup>. Rumbling, roaring, as the noise of many 車 chariots.

## LESSON 168

About the primitive 隹

A 隹   


**Chui<sup>1</sup>.** It represents a bird with a short tail (compare 鳥 L. 138); 鳥之短尾、像形。— It is the 172th radical. Phonetic series 344.

See 焦 L. 126 A; 奮 L. 60 E; 羅 L. 99 D; 翟 L. 62 G; 雒 L. 12 G; 雋 L. 87 C; 雋 L. 15 C; 雀 L. 34 F; 雀 L. 48 N; 雀 L. 103 C; 雀 L. 72 J; 翟 L. 158 G; 集 L. 119 G; etc. Note the following:

B 隹

**Shun<sup>3</sup>.** A falcon 隹 held captive on the fist or on a + perch.

C 淮

**Huai<sup>3</sup>.** A large river in Central China, much frequented by 隹 birds of passage. — It is phonetic in

匯

**Hui<sup>4</sup>.** Formerly, a piece of furniture (匚 L. 51 A). Now, *chia-chieh* for 回, turning, confluence, a check, etc. It forms 櫃 *k'uai<sup>3</sup>*, to carry on the arm.

淮 準

**Chun<sup>3</sup>.** Fixed, certain, to agree. This character is unconnected with 淮. Possibly an ancient target; 淮 is a contraction.

D 唯

**Wei<sup>2</sup>.** To answer *yes*, to express 口 one's assent; 隹 is phonetic; 諾也。It is phonetic in

雖

**Sui<sup>1</sup>.** Formerly the name of an 虫 insect. Now a conjunction, 發聲之詞。Though.

E 惟

**Wei<sup>2</sup>.** To consider, to think on, care, sorrow; 凡思也。从心、隹聲。It is phonetic in

罹

**Li<sup>2</sup>.** At first it meant a net 网, a snare. It is now used to mean, care, sorrow, misfortune; while 惟 is used *chia-chieh* as an adverb, or a conjunction.

F 崔 崔

**Ts'ui<sup>1</sup>.** Very high, 大高也。从山、隹聲。— Phonetic series 655.

G 隹 隹

**Chih<sup>4</sup>.** A hand 扌 holding one 隹 bird, not the pair. Hence the meaning, single, by itself; 會意. Compare L. 103 C.

雙 雙

**Shuang<sup>1</sup>.** Two birds 隹 in the hand 扌; a couple, a pair, doubled; 會意.

H 霍 霍

**Ho<sup>3</sup>.** The rain 雨 surprising 隹 birds, and forcing them to seek shelter; 會意. The modern character is a contraction. — Phonetic series 819.

I 讎 讐

**Ch'ou<sup>2</sup>.** Words 言 exchanged between two 隹 parties, altercation and its consequence, hatred, enmity. The following character was formerly composed in the same way.

售

**Shou<sup>4</sup>.** To sell. Formerly 口 the mouth, and two 隹 the buyer and the seller. All know the importance of the 口 mouth in the Chinese markets. The modern character is a contraction.

J 雁 雁

**Yen<sup>4</sup>.** The wild goose; 隹 the birds dwelling on 厂 crags, and which fly in the form of 人 (a sharp angle); 雁飛, 有行例似人字, 故从人. Not to be confounded with

鷹 鷹  
鷹

**Ying<sup>1</sup>.** The falcon, now 鷹. It is explained thus: the tame 广 bird 隹 that serves to 彳 men; 鷹隨人所指之, 故从人. In the ancient character, there was 彳 (L. 127 C), quick, sudden. It is the general name of birds of prey, eagles, cormorans, etc. — Phonetic series 767. It forms

應 應

**Ying<sup>1</sup>. Ying<sup>4</sup>.** To answer, to correspond, to do what one feels 心 is right and ought to be, etc. 應 is phonetic; 合也. 當也.

## LESSON 169.

About the derivatives of 聿 (L. 44 D).

A 聿 聿

**Nieh<sup>4</sup>.** A hand 扌 writing 聿 upon a 冂 surface. See L. 44 D. It forms

B 聿 聿

Yü<sup>4</sup>. To trace 聿 lines 一, to write. See L. 44 D. — It is the 129th radical. It forms

筆

Pei<sup>3</sup>. A writing-brush, whose handle is made of 竹 bamboo.

肄

I<sup>4</sup>. To exert one's self, to practise, as it must be done to learn how to 聿 write and how to shoot 矢 (an old form, L. 131 A).

肆

Ssü<sup>4</sup>. To expound 聿 long 長, to display, indiscreet. See L. 113 B.

屮

Chao<sup>4</sup>. To place one's self near the 戶 window in order to 聿 write. It is obsolete. It forms

肇 肇

Chao<sup>4</sup>. To push 支 the window 戶 (the shutter) at dawning, in order to 聿 write. By extension, to begin, to undertake. Compare ch'ü<sup>3</sup>, L. 129 A.

律 律

Lü<sup>4</sup>. A written regulation 聿 for the 彳 march (L. 63 A); a statute, a fixed law, an ordinance, tone; 法也, 常也.

建 律

Chien<sup>4</sup>. The composition is like the preceding's. To write 聿 regulations for the 彳 march (L. 63 D), for going on; to establish, to found, to determine, etc. — Phonetic series 430.

C 書 書

Shu<sup>4</sup>. To write 聿 sentences 者; a text, a book. See L. 159 A. The modern character is a wrongly-formed contraction.

畺

畺 畺

Hua<sup>4</sup>. To trace with the 聿 writing-brush a 田 subject; to paint, to draw. See L. 149 A. The scribes added a 口 frame to 田, from which they first suppressed one side, then two other sides; there remains a 一 at the bottom of the modern character.

畺 畺

畺 畺

Chou<sup>4</sup>. The limits 口 of time, during which it is clear 日 enough to 聿 write; the day, the space between two nights; 日之出入, 於夜爲界. Compare the composition of the preceding.

D 𦘒 𦘓

Chin<sup>1</sup>. A writing-brush 𦘒 that traces 三 lines. This character soon became obsolete, because it made a double use with 𦘓. It forms, contracted into 𦘓, the following phonetic compounds.

津

Chin<sup>1</sup>. A ford, 水渡也。

𦘔 𦘕

Chin<sup>4</sup>. Ashes that remain from a 火 fire. Hence.

Chin<sup>4</sup>. Ashes that remain in a 匱 brazier, when the fire is out; 火 contracted became 𦘔; 器中灰也。空也。By extension, ended, finished (the ashes being the final result of the combustion), an action that went to its term, consummation, exhaustion. — Phonetic series 774.

# LESSON 170.

About the two primitives 非 and 𦘖.

A 非 𦘖

Fei<sup>4</sup>. A special primitive with two sides, opposite each other. Abstract notion of opposition, contradiction, negation, wrong; no, not so; 遠也。相背也。指事。Compare 北 L. 27 G; and 𦘖 L. 127 D. — It is the 175th radical. Phonetic series 353. Note the compound

靠

K'ao<sup>4</sup>. Primitively it meant 告 to rebuke the 非 wrongs of others; it now means, to lean against, to rely on. The meaning was changed, says the Glose; it does not say why. See L. 132 B. 从非, 从告。相遠也。今相依也。

B 𦘗 𦘘

Chiu<sup>3</sup>. It represents the famous garlic with its growing leaves; 像形。— It is the 179th radical. It is found in

鐵 𦘙

Ch'ien<sup>4</sup>. Wild garlic, 山 𦘗 也。See the phonetic, L. 27 B. — Phonetic series 829.

𦘚 𦘛

Hsieh<sup>4</sup>. Shallot, 薤 菜 也。From 𦘗; when it is 殂 pounded, it makes a precious 貝 condiment. See L. 118 C. The modern form is a contraction; 貝 was suppressed.

## LESSON 171.

About the derivatives of 黃.

A 黃 黃

**Huang<sup>2</sup>.** Yellow. The hue of loess. Composed of 田 (L. 149), and of an old form of 光 (L. 24 J), that are mingled together; 地之色也。从田、从古文光 See L. 24 L. — It is the 201th radical. Phonetic series 688. It forms

廣 廣

**Kuang<sup>3</sup>.** A large 广 hall; 黃 is phonetic. By extension, great, vast, wide, 大也。 — Phonetic series 802.

B

堇 堇

**Chin<sup>3</sup>.** Yellow 黃 (contracted) earth 土, clay potter's earth. The modern form is a contraction that passed current; 黏土也。从土、从黃省。會意。古文不省。 — Phonetic series 602. It forms

堇 堇  
莫 莫  
難 難

**Han<sup>4</sup>.** Clay 堇 dried in the 日 sun. Contracted into 莫, it forms the phonetic series 609. Note the following sub-series:

**Nan<sup>2</sup>.** The state in which are the 作 birds, when the earth is 莫 dried and barren; famine, misery, difficulty of living. — Phonetic series 847.

## LESSON 172.

About the partial primitive 寅.

A 寅 寅

**Yin<sup>2</sup>.** Behaviour, gait, ritual politeness; 居敬也。In a 山 house, a man 人 (a special primitive, stiff bearing, on the top, a cap) pays salutations with both 臼 hands. The modern character is a contraction. — Phonetic series 661.

## LESSON 173.

About the partial primitive 磬.

A 磬 磬

**Ch'ing<sup>4</sup>.** On the right side, the well-known compound, 攴 to strike. On the left, 磬 a primitive that represents a sonorous silex, hanging from a frame; 樂石也。See *Textes Historiques*, p. 82. Now 磬 Compare 磬 L. 83 B. — Phonetic series 604.

## LESSON 174.

About the primitive 齊.

A

**Ch'i<sup>2</sup>.** A whole, regular and perfect, harmony. The idea comes from the even height of ears in a corn-field; 禾麥吐穗。上平也。像形。 There is, in this character, an intention of representing the perspective. The down stroke 一, says the Glose, represents the fore-ground; the upper stroke 一 represents the back-ground. The ears are ascending when going towards the back-ground. Three ears represent a multitude. — It is the 210th radical. Phonetic series 771. Note the modern contraction. It forms

**Chai<sup>1</sup>,** abstinence; from 示 and 齊. In this character, the two horizontal strokes of 齊 are mingled together with those of 示. The meaning is, 齋 to rule one's self, so that one may be fit to receive the 示 warnings of heaven.

## LESSON 175.

About the partial primitive 齒.

A

**Ch'ih<sup>3</sup>.** The teeth. The ancient character was a mere primitive, representing the teeth appearing in an open mouth. In the more modern character, the phonetic 止 was added to the mouth with its two ranges of teeth; 像口齒之形。止聲。 — It is the 211th radical.

## LESSON 176.

About the partial primitive 爵.

A

**Chiao<sup>2</sup>.** A vase for sacrifices, full of aromatic 鬯 wine (L. 26 C), held by a 𠂇 hand. The upper part is a cover. In the middle, the vessel, whose right descending stroke has made room for 𠂇. Compare L. 46 E. The modern form is an arbitrary contraction; 禮器也。中鬯酒。𠂇持之也。 — Phonetic series 837.

## LESSON 177.

About two modern primitives, invented under the 唐 T'ang Dynasty.

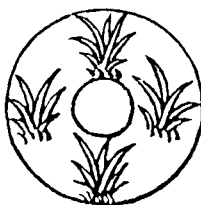


Ka<sup>3</sup>. Convex.



Wa<sup>4</sup>. Concave.

These characters do not require any explanation.





## INDEX OF ALL THE USUAL GROUPS

**analysed above**

arranged according to the number of strokes.

The figures given refer to the Lessons, and the letters to the paragraphs.



|          |     |      |          |      |      |   |      |
|----------|-----|------|----------|------|------|---|------|
|          |     | 7 B  |          |      | 18 A |   | 26 B |
| <b>1</b> |     | 8 A  | <b>2</b> |      | 19 A |   | 29 A |
| 一        | 1 A | 8 B  | 二        | 2 A  | 20 A | ヒ | 30 D |
| 、        | 4 A | 9 A  | 亡        | 10 B | 22 A | ル | 33 A |
| 、        | 6 A | 9 B  | 々        | 12 D | 23 A | 七 | 34 A |
| 、        | 6 B | 10 A | 人        | 13 A | 24 A | 口 | 34 H |
| レ        | 6 C | 11 D | 入        | 15 A | 25 A | 一 | 38 B |
| ノ        | 7 A | 12 A | シ        | 17 A | 25 A | 口 | 38 E |
|          |     |      |          |      |      | ム | ch'ū |

ム 38 H kung  
 ム 85 E i  
 ム 89 A ssü  
 × 39 A  
 × 39 B  
 × 43 B  
 ナ 46 B  
 仁 51 A  
 刀 52 A  
 リ 52 A  
 刁 52 A  
 力 53 A  
 勺 54 A  
 巾 54 F  
 巾 55 H  
 巳 55 B K  
 巳 55 K  
 弓 56 A  
 卜 57 A  
 丁 58 A

𠂇 58 I  
 𠂇 59 A  
 𠂇 86 A fu  
 𠂇 74 C i  
 𠂇 94 H  
 3  
 三 3 A  
 上 5 A  
 下 5 B  
 𠂇 10 E  
 亡 10 E  
 凡 11 B  
 𠂇 12 E  
 川 12 E  
 △ 14 A  
 𠂇 17 F chung  
 𠂇 18 H  
 小 21 A  
 凡 24 C  
 士 24 D  
 千

丈 24 E  
 𠂇 24 H  
 𠂇 26 A  
 𠂇 29 K  
 𠂇 30 A  
 𠂇 31 A  
 久 31 B  
 𠂇 31 C  
 𠂇 31 D  
 𠂇 32 A  
 𠂇 33 B  
 𠂇 34 I  
 𠂇 35 A chin  
 𠂇 35 H  
 𠂇 36 A liang  
 𠂇 44 A  
 𠂇 45 B  
 𠂇 45 H  
 𠂇 47 B  
 𠂇 48 A

刃 52 A  
 𠂇 54 H  
 𠂇 54 H  
 𠂇 58 E  
 𠂇 58 E  
 𠂇 59 E  
 𠂇 59 I  
 𠂇 60 A G  
 𠂇 61 A  
 𠂇 61 C  
 𠂇 62 A  
 𠂇 63 A  
 𠂇 63 B  
 𠂇 63 D  
 𠂇 64 A  
 𠂇 67 A  
 𠂇 68 A  
 𠂇 68 A  
 𠂇 70 B  
 𠂇 71 A

口 72 A  
 𠂇 74 A  
 𠂇 77 A  
 𠂇 78 A  
 𠂇 79 B  
 𠂇 80 A  
 𠂇 81 A  
 𠂇 82 A  
 𠂇 84 A chi  
 𠂇 85 A ssü  
 𠂇 85 A i  
 𠂇 87 A  
 𠂇 90 A  
 𠂇 90 A  
 𠂇 94 H  
 𠂇 96 A  
 𠂇 98 A  
 𠂇 102 A  
 𠂇 103 D  
 𠂇 107 A

也 107 B  
 少 112 F  
 彳 125 A  
 彳 134 A

4

丕 3 D  
 丕 10 G  
 𠂇 11 E  
 𠂇 12 I  
 𠂇 13 B  
 𠂇 13 D  
 𠂇 14 K  
 𠂇 15 C  
 𠂇 18 B  
 𠂇 18 C  
 𠂇 18 F  
 𠂇 18 M  
 𠂇 19 B  
 𠂇 19 D

爻 22 D  
 廿 24 H  
 卅 24 N  
 仁 25 G  
 无 26 D  
 𠂇 26 E  
 𠂇 26 G  
 𠂇 27 A  
 𠂇 27 I  
 𠂇 28 H  
 𠂇 29 E  
 𠂇 29 H  
 𠂇 30 D  
 𠂇 32 F  
 𠂇 33 B  
 𠂇 34 E  
 𠂇 34 J  
 𠂇 34 K  
 𠂇 38 D  
 𠂇 38 H

五 39 A  
 爻 39 G  
 六 42 A  
 匹 42 A  
 支 43 C  
 支 43 D  
 反 43 E  
 父 43 G  
 夫 43 O  
 友 53 P  
 丑 44 B  
 尹 44 C  
 叉 45 I  
 𠂇 47 B  
 𠂇 48 Y  
 𠂇 48 H  
 𠂇 48 A  
 𠂇 49 A  
 𠂇 49 A  
 𠂇 50 A

办 52 B  
 匀 54 E  
 巴 55 B L  
 𠂇 55 C  
 𠂇 55 H  
 𠂇 58 D  
 𠂇 59 E  
 𠂇 59 H  
 𠂇 60 C  
 𠂇 60 J  
 𠂇 61 B  
 𠂇 61 C  
 𠂇 61 E  
 𠂇 61 F  
 𠂇 64 G  
 𠂇 65 A  
 𠂇 67 K  
 𠂇 68 A  
 𠂇 68 B  
 𠂇 71 F

日 73 A  
 𠂇 76 I  
 𠂇 78 B  
 𠂇 79 A  
 𠂇 35 B  
 𠂇 fu  
 𠂇 79 B  
 𠂇 shih  
 𠂇 79 G  
 𠂇 fei  
 𠂇 79 C  
 𠂇 79 G  
 𠂇 79 H  
 𠂇 84 D  
 𠂇 ling  
 𠂇 82 C  
 𠂇 jèn  
 𠂇 79 D  
 𠂇 wang  
 𠂇 83 A  
 𠂇 yū  
 𠂇 83 C  
 𠂇 wang  
 𠂇 83 D  
 𠂇 chu  
 𠂇 85 E  
 𠂇 87 A  
 𠂇 93 A  
 𠂇 94 E

予 95 A  
 幻 95 B  
 丰 97 A  
 耂 97 C  
 气 98 A  
 斗 98 B  
 升 98 B  
 欠 99 A  
 无 99 E  
 毛 100 A  
 勿 101 A  
 心 107 A  
 中 109 A  
 止 112 A  
 辶 112 E  
 乏 112 K  
 丐 112 L  
 氏 114 A  
 井 115 A  
 开 115 B

丹 115 D  
 母 116 A  
 方 117 A  
 歹 118 C  
 木 119 A  
 水 125 A  
 火 126 A  
 灬 126 A  
 片 127 A  
 斤 127 B  
 户 128 A  
 厄 129 A  
 午 129 A  
 牛 130 A  
 不 132 A  
 犬 133 A  
 尤 134 A  
 日 134 C  
 牙 143 A  
 147 A

5  
 示 3 D  
 乍 10 F  
 勾 10 G  
 勾 10 G  
 令 14 I  
 令 14 I  
 仝 15 B  
 禾 16 A  
 冬 17 F  
 半 18 D  
 谷 18 E  
 必 18 G  
 尔 18 O  
 尔 18 O  
 孕 19 C  
 处 20 B  
 且 20 D  
 肉 23 C

年 24 D  
 古 24 F  
 世 24 O  
 囚 25 B  
 仙 25 I  
 尼 26 F  
 北 27 G  
 止 27 H  
 丘 27 H  
 尸 28 E  
 聿 28 H  
 兄 29 D  
 宀 29 J  
 司 30 C  
 旦 32 B  
 尻 32 C  
 回 34 B  
 布 35 C  
 穴 37 A  
 由 38 C

去 38 F  
 弘 38 H  
 匆 40 E  
 丙 41 A  
 四 42 A  
 皮 43 H  
 艮 43 J  
 史 43 M  
 付 45 C  
 朮 45 J  
 左 46 B  
 右 46 G  
 弁 47 H  
 失 48 B  
 印 49 I  
 申 50 C  
 召 52 C  
 加 53 D  
 包 54 B  
 旬 54 F

|   |                |   |              |   |       |   |       |   |       |
|---|----------------|---|--------------|---|-------|---|-------|---|-------|
| 卯 | 55 A<br>ch'ing | 母 | 67 O         | 弗 | 87 D  | 冉 | 116 A | 瓦 | 145 A |
| 卮 | 55 D           | 代 | 71 B         | 白 | 88 A  | 另 | 118 B | 田 | 149 A |
| 犯 | 55 K           | 式 | 71 D         | 幼 | 90 A  | 步 | 118 C | 由 | 151 A |
| 占 | 56 B           | 戌 | 71 L         | 玄 | 91 A  | 𠂔 | 118 D | 甲 | 152 A |
| 外 | 56 F           | 戊 | 71 M         | 禾 | 94 B  | 札 | 119 D | 母 | 153 A |
| 宁 | 57 B           | 只 | 72 A         | 矛 | 95 C  | 本 | 120 A | 冂 | 154 A |
| 号 | 58 B           | 甘 | 73 B         | 斥 | 102 D | 末 | 120 B | 冊 | 156 A |
| 乎 | 58 D           | 回 | 76 G         | 羊 | 102 F | 未 | 120 C | 冊 | 156 A |
| 平 | 58 F           | 叟 | 78 A         | 𠂔 | 103 C | 禾 | 121 A | 皿 | 157 A |
| 可 | 58 I           | 出 | 78 E         | 它 | 108 A | 氷 | 125 A | 目 | 158 A |
| 石 | 59 D           | 匜 | 79 C         | 龟 | 108 A | 永 | 125 D | 目 | 158 A |
| 𡵓 | 59 F           | 生 | 79 F         | 𠂔 | 108 E | 疒 | 127 C | 四 | 162 A |
| 𡵓 | 59 G           | 夫 | 79 I         | 用 | 109 B | 𠂔 | 129 A | 瓜 | 169 A |
| 本 | 60 F           | 圣 | 81 A         | 虫 | 111 A | 卯 | 129 D | 聿 | 177   |
| 立 | 60 H           | 巨 | 82 D         | 正 | 112 C | 卯 | 129 E | 凸 | 177   |
| 央 | 60 K           | 玉 | 83 A         | 正 | 112 C | 印 | 129 E | 凹 |       |
| 参 | 62 C<br>chenn  | 主 | 79 D<br>wang | 𠂔 | 112 H | 印 | 129 E |   | 6     |
| 参 | 62 C<br>shau   | 主 | 83 D<br>chu  | 正 | 112 I | 𠂔 | 131 A |   |       |
| 𠂔 | 64 D           | 目 | 85 B         | 氏 | 114 B | 矢 | 133 A | 互 | 2 E   |
| 奴 | 67 C           | 台 | 85 E         | 民 | 114 D | 丕 | 134 A | 𠂔 | 10 C  |
|   |                |   |              |   |       | 旦 | 143 B | 𠂔 | 11 F  |

|   |      |   |      |   |      |   |      |   |      |
|---|------|---|------|---|------|---|------|---|------|
| 夙 | 11 G | 牝 | 26 I | 匈 | 38 D | 印 | 49 I | 冃 | 65 C |
| 夙 | 12 F | 𪛗 | 26 K | 兇 | 38 D | 曳 | 50 F | 冃 | 65 D |
| 𪛗 | 12 J | 旨 | 26 K | 丢 | 38 F | 史 | 50 G | 舟 | 66 A |
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| 合 | 14 B | 色 | 28 D | 四 | 40 D | 劣 | 53 B | 姝 | 67 I |
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| 肉 | 17 G | 考 | 30 E | 吏 | 43 N | 夸 | 58 G | 式 | 71 G |
| 尖 | 65 A | 各 | 31 B | 𠂔 | 43 Q | 危 | 59 H | 伐 | 71 H |
| 朵 | 18 I | 舛 | 31 E | 伊 | 44 C | 因 | 60 B | 戔 | 71 M |
| 朵 | 22 C | 𠂔 | 31 F | 守 | 45 D | 夷 | 60 D | 戎 | 71 O |
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| 吉 | 24 C | 宅 | 34 I | 灰 | 46 I | 交 | 61 D | 𠂔 | 72 B |
| 共 | 24 I | 同 | 34 I | 关 | 47 J | 羽 | 62 E | 回 | 76 A |
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| 戌 | 25 D | 再 | 36 E | 丞 | 47 V | 名 | 64 B | 𠂔 | 77 B |
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 位 25 F  
 𠂔 60 H  
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 直 10 K  
 虱 11 C  
 侃 12 K  
 來 13 C

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 舍 14 C  
 俞 14 G  
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 念 14 N  
 𠂔 14 P  
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 卒 16 M  
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 𠂔 17 J  
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 采 49 B  
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 奇 58 I  
 厓 59 B  
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 𦣻 60 I  
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 宛 64 F  
 宜 64 I  
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| 垂 | 13 E | 卽 | 26 M | 便 | 41 A | 貞 | 56 C | 甚 | 73 B |
| 𠂇 | 13 I | 食 | 26 M | 𠂇 | 41 D | 侯 | 59 H | 香 | 72 B |
| 俞 | 14 F | 皆 | 27 I | 𠂇 | 41 E | 𠂇 | 59 H | 音 | 73 E |
| 俞 | 14 F | 冠 | 29 H | 𠂇 | 41 G | 昱 | 60 H | 束 | 75 A |
| 哀 | 16 C | 客 | 31 B | 段 | 43 I | 英 | 60 K | 亭 | 75 B |
| 俎 | 17 G | 洛 | 31 B | 紂 | 45 G | 並 | 60 L | 亮 | 75 C |
| 卻 | 17 H | 韋 | 31 G | 育 | 46 D | 幸 | 60 O | 𠂇 | 75 D |
| 𠂇 | 18 M | 屋 | 32 G | 若 | 46 G | 彥 | 61 F | 𠂇 | 75 D |
| 盈 | 19 B | 冒 | 34 J | 𠂇 | 46 I | 前 | 66 D | 𠂇 | 75 E |
| 急 | 19 D | 𠂇 | 34 J | 奏 | 47 M | 𠂇 | 67 H | 郎 | 75 G |
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| 禹 | 23 D | 𠂇 | 35 K | 拜 | 48 E | 𠂇 | 68 F | 宣 | 78 A |
| 禹 | 23 E | 突 | 37 B | 爰 | 49 F | 𠂇 | 69 F | 蚩 | 78 F |
| 計 | 24 B | 穿 | 37 D | 𠂇 | 50 G | 𠂇 | 71 P | 奔 | 79 E |
| 胡 | 24 F | 𠂇 | 37 F | 𠂇 | 50 N | 威 | 71 P | 封 | 79 F |
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 後 90 A  
 胤 90 C  
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 柔 95 C  
 敕 95 C  
 契 97 D  
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 畱 102 A  
 恬 102 C  
 活 102 C  
 庌 102 D  
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 姜 103 A  
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 革 105 A  
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 衍 125 A  
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 致 133 B  
 𡗗 143 D  
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 𡗗 157 C  
 𡗗 158 B  
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 𡗗 167 C  
 𡗗 169 B  
 𡗗 169 B  
 𡗗 169 D  
 𡗗 170 B

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眞 10 L  
 門 11 I  
 邕 12 G  
 邕 12 J  
 荒 13 H  
 素 13 I  
 𡗗 13 I  
 脊 14 B  
 𡗗 14 C  
 茶 14 P  
 陰

衰 16 D  
 衰 16 D  
 衰 76 E  
 衰 16 F  
 衰 16 L  
 凋 17 D  
 翁 18 C  
 容 18 E  
 𡗗 18 K  
 𡗗 18 L  
 風 21 B  
 晃 24 K  
 席 25 M  
 閃 25 C  
 𡗗 26 C  
 倉 26 M  
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 能 27 J  
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| 蕻 | 104 B |
| 冤 | 106 B |
| 專 | 109 D |
| 胄 | 111 C |
| 涉 | 112 G |
| 癸 | 112 H |
| 髟 | 113 B |
| 旁 | 117 A |
| 旅 | 117 B |
| 軌 | 117 D |
| 骨 | 118 A |
| 臬 | 119 H |
| 秝 | 121 I |
| 益 | 125 C |
| 叟 | 126 B |
| 𤇓 | 126 F |
| 留 | 129 E |
| 𤇓 | 130 C |
| 疾 | 131 B |

射 131 D  
 晉 133 C  
 臭 134 A  
 虎 135 G  
 虐 135 H  
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 島 138 B  
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 草 143 E  
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 參 18 L  
 雀 18 N  
 處 20 B  
 盧 20 G  
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庶 24 M  
 帶 24 Q  
 頃 26 J  
 既 26 M  
 飢 26 M  
 鄉 26 M  
 殷 26 N  
 從 27 A  
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 畧 31 B  
 隆 31 F  
 尉 32 B  
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 鹵 41 D  
 羞 44 B  
 𩚑 44 J  
 雪 44 J  
 婦 44 K  
 殺 45 J  
 隋 46 D  
 春 47 N  
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 票 50 O  
 𩚑 50 P  
 梁 52 B  
 葡 54 G  
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奎 60 E  
 產 61 F  
 參 62 C  
 參 62 F  
 祭 65 H  
 婁 67 N  
 象 68 H  
 豚 69 E  
 逐 69 E  
 隊 69 F  
 𩚑 69 H  
 𩚑 71 J  
 國 72 L  
 區 73 E  
 章 73 E  
 竟 75 A  
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 𩚑 75 B  
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 𩚑 76 F  
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 莫 78 G  
 莽 78 G  
 麻 79 H  
 執 79 K  
 望 81 G  
 戔 81 H  
 𠂔 82 I  
 牽 91 C  
 率 91 D  
 專 91 F  
 絲 92 G  
 野 95 A  
 閉 96 C  
 逢 97 D  
 欸 99 D  
 𠂔 101 B  
 庸 102 B  
 康 102 B  
 執 102 G

羨 103 A  
 畢 104 A  
 兜 106 A  
 覓 106 D  
 強 110 B  
 徙 112 E  
 旋 117 B  
 族 117 B  
 乾 117 D  
 𣎵 119 E  
 𣎵 120 C  
 責 120 H  
 商 120 H  
 曹 120 K  
 悉 123 B  
 戚 124 C  
 扇 125 B  
 烹 126 A  
 將 127 B  
 斬 128 A

扈 129 A  
 啓 129 A  
 毆 131 C  
 規 131 F  
 造 132 B  
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 鳥 138 A  
 焉 138 C  
 魚 142 A  
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 敢 146 H  
 累 149 F  
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 無 10 I  
 𣎵 10 O  
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 𣎵 15 C  
 馮 17 E  
 𣎵 23 F  
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 壺 38 G  
 壹 39 L  
 𣎵 40 D  
 𣎵 40 D  
 會 41 B  
 𣎵 41 E  
 粟 41 G  
 𣎵 42 C  
 萌 43 J  
 𣎵 45 F  
 尋 46 D  
 陸 47 C  
 尊 47 U  
 寒 49 H  
 爲 55 G  
 絕 55 H

臯 60 F  
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 絲 92 D  
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 開 115 C  
 朝 117 D  
 容 118 D  
 集 119 G

棘 120 H  
 棗 120 H  
 𠂔 120 H  
 童 120 K  
 黍 121 I  
 麻 121 L  
 番 123 D  
 焦 126 A  
 𦵏 126 D  
 𦵏 126 D  
 𦵏 126 E  
 𦵏 126 F  
 勞 126 F  
 斯 128 A  
 雇 129 A  
 閔 129 C  
 貿 129 D  
 御 130 B  
 𦵏 138 C  
 晶 143 G

最 146 F  
 貫 153 A  
 奢 159 B  
 買 161 D  
 揣 164 B  
 喜 165 B  
 彭 165 B  
 封 165 D  
 雁 168 K  
 畫 169 C  
 黃 171 A

## 13

雍 12 G  
 會 14 D  
 僉 14 E  
 裏 16 G  
 𦵏 16 L  
 𦵏 22 B  
 殿 22 D



禽 23 E  
萬 23 H  
筮 27 E  
路 31 B  
當 36 E  
與 39 I  
盟 42 C  
道 46 D  
筭 47 F  
電 50 D  
幽 50 M  
農 50 Q  
賊 52 E  
敬 54 G  
與 54 H  
蜀 54 I  
詹 59 H  
普 60 L  
達 60 O  
赫 67 P

毓 68 C  
康 69 D  
遂 69 F  
歲 71 P  
義 71 Q  
杲 72 L  
意 73 E  
羸 74 B  
壺 75 A  
稟 76 C  
亘 76 D  
畱 76 E  
賁 78 F  
毀 81 A  
聖 81 H  
貳 81 H  
淫 92 E  
楸 95 C  
豐 97 B  
欸 99 D

愛 99 F  
睪 102 G  
辟 102 H  
皐 102 H  
業 102 I  
睪 108 C  
溥 109 D  
敷 117 A  
幹 117 D  
過 118 A  
粲 118 C  
禁 119 M  
楚 119 N  
稚 121 E  
廉 121 K  
胃 122 C  
奧 123 F  
粵 123 F  
肅 125 C  
煩 126 A

煞 126 C  
鼎 127 D  
虜 135 C  
虜 135 E  
廬 136 C  
鼠 139 B  
觜 142 B  
解 142 B  
𩇛 149 E  
雷 149 F  
著 159 B  
賈 161 C  
微 164 C  
鼓 165 C  
𩇛 167 D  
雁 168 K  
  
14  
蒜 3 E  
裹 16 H

鄒 17 E  
憑 17 E  
截 18 N  
鳳 21 C  
牽 23 F  
聚 27 K  
舞 31 E  
蒙 34 I  
爾 35 L  
寧 36 C  
鼻 40 C  
熏 40 D  
算 47 G  
急 49 G  
翟 62 G  
厭 65 G  
彙 68 E  
豕 69 J  
豪 75 B  
臺 75 B

圖 76 F  
 葬 78 G  
 臧 82 E  
 監 82 F  
 鼎 92 E  
 兢 97 I  
 辨 102 H  
 對 102 I  
 萑 103 C  
 遣 111 C  
 逕 112 A  
 賓 112 L  
 賓 112 L  
 榦 117 D  
 睿 118 D  
 叡 118 D  
 巢 120 G  
 赫 126 B  
 熒 126 F  
 寤 127 C

疑 131 G  
 獄 134 B  
 雇 135 F  
 壽 144 B  
 壽 144 B  
 蒯 156 H  
 夢 158 F  
 署 159 B  
 寡 160 A  
 賁 161 F  
 需 164 E  
 嘉 165 B  
 肇 169 B  
 齊 174 A

## 15

德 10 O  
 蝨 11 C  
 飲 14 O  
 賈 16 L

厲 23 H  
 罍 23 I  
 節 26 M  
 罷 27 J  
 鬧 34 D  
 鬻 34 K  
 鼻 34 K  
 賞 36 E  
 雙 37 F  
 慮 40 A  
 鼠 47 B  
 暴 47 S  
 莖 47 X  
 樊 47 Z  
 黎 52 F  
 輦 60 M  
 數 67 N  
 辜 75 E  
 履 75 J  
 賣 78 E mai  
 75 J yu

樂 88 C  
 縊 90 E  
 縊 90 E  
 寔 91 I  
 縣 92 B  
 養 103 A  
 誓 121 M  
 審 123 D  
 質 128 B  
 劉 129 E  
 庶 136 A  
 慶 136 A  
 寫 138 C  
 魯 142 A  
 塵 149 D  
 晶 149 F  
 實 153 A  
 茂 158 F  
 憂 160 C  
 徵 164 C

廚 165 D  
 盡 169 E  
 廣 171 A  
 齒 175 A

## 16

裏 16 J  
 憑 17 E  
 學 39 I  
 盟 50 B  
 舉 50 J  
 興 50 K  
 毀 72 H  
 器 72 M  
 馱 79 P  
 薛 86 K  
 縣 92 B  
 縣 92 E  
 憲 97 F  
 親 102 H

頻 112 G  
 賴 120 I  
 鯀 121 D  
 歷 121 L  
 盧 135 D  
 龍 140 A  
 燕 141 A  
 衡 142 E  
 菅 158 F  
 諸 159 B  
 霍 168 H  
 蝥 177 B

## 17

龠 14 H  
 襄 16 I  
 鐵 27 B  
 蹇 47 U  
 輿 50 I  
 夢 62 C

羲 71 Q  
 詣 72 K  
 臨 82 F  
 薛 86 B  
 營 90 G  
 絲 92 B  
 鮮 103 A  
 冀 104 A  
 羣 105 B  
 毳 106 C  
 壑 118 D  
 霜 158 B  
 嬰 161 F  
 徽 164 C

## 18

離 12 G  
 嵩 15 C  
 竄 34 C  
 藿 72 J

歸 86 B  
 豐 97 B  
 辭 102 H  
 彝 103 B  
 龜 108 B  
 蟲 110 D  
 雜 119 G  
 聶 146 G  
 瞿 158 H  
 雙 168 G  
 爵 176 A

## 19

邊 34 K  
 邊 34 K  
 繭 35 M  
 羅 39 D  
 彝 68 D  
 嚴 72 G  
 贊 79 B

靡 79 H  
 絲 92 D  
 羹 103 A  
 類 160 C  
 顛 160 C  
 麗 163 B  
 難 171 B

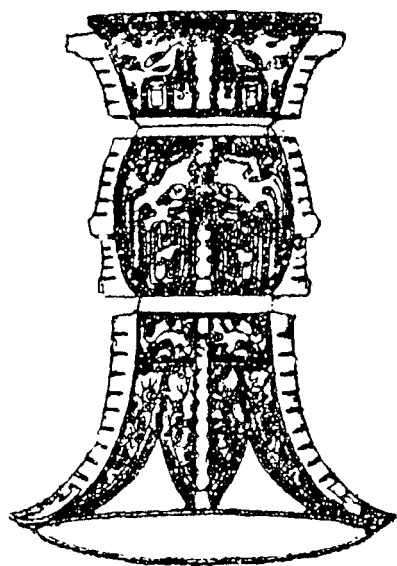
## 20

黨 36 E  
 覺 39 I  
 競 73 D  
 寶 130 D  
 獻 134 A  
 矍 158 G

## 21 &amp;

屬 54 I  
 竈 79 I  
 覽 82 F

霸 105 B  
 鼎 149 F  
 駁 176 A  
 聽 10 O  
 囊 72 H  
 轡 92 D  
 攀 94 C  
 疊 143 G  
 羈 105 C  
 蟲 110 D  
 竊 23 G  
 靈 72 K  
 贛 73 E  
 廳 10 O  
 陶 23 F  
 鼃 72 E  
 鬱 130 E  
 鬱 130 E  
 鬱 194 B  
 爨 154 B



# OLD GRAPHIES.

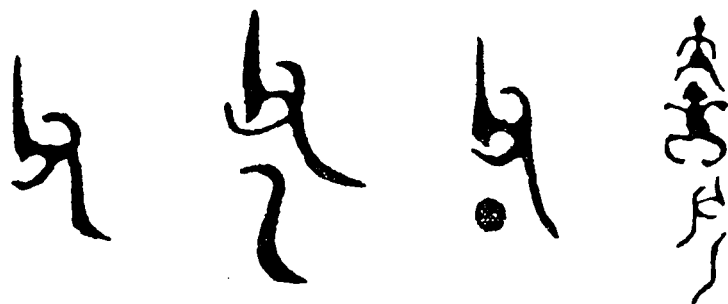
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Whensoever the ancient Chinese noblemen had been favoured by their princes, or had experienced some kind of success or luck, they used to cast a bronze vase, in memoriam. Symbols and Characters relating the fact, were moulded on the *interior side* of the vase, which was placed in the ancestral temple of the family, and served henceforth as a ritual vessel, when oblations and libations were offered to the Manes. On the *exterior side* of the vase, the two eyes of the Ancestor, were figured, looking at his sons and grandsons with benevolence. We are indebted to these old bronze vases, for all the old Graphies we possess. Ancient Chinese epigraphy on stone, is non-existent. Many fac-similes of vases and inscriptions are to be found in the 4th French edition of this work, *Caractères Chinois*, pages 361-452. In this English edition, the matter has been presented in a summary way.

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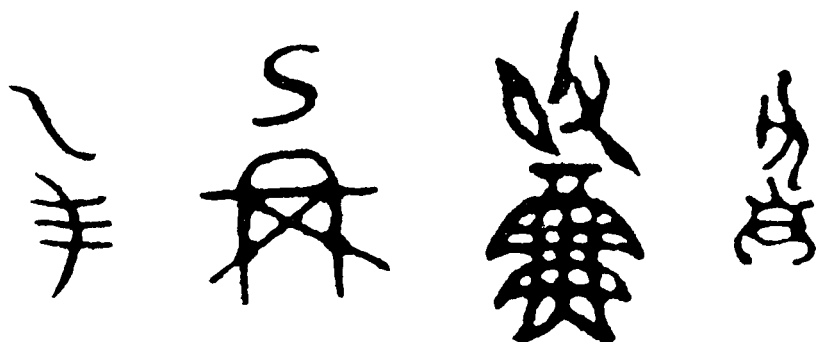
Now take good notice of one thing, which uses to baffle novices in Chinese epigraphy. In all modern books, the engravers have replaced the *old obsolete symbols* which are not characters, by *conventional current characters* chosen because of their form, without reference to their meaning. To translate those signs, would cause laughable blunders. For instance, instead of the symbol 𠂔 offering of meat, they engrave the modern character 父 father, because the old character 𠂔 father resembled the symbol 𠂔 offering. — In the place of 𠂔 the poured libation, they put a 己. — For the obsolete 𦃟 a distaff-load of textile fibres presented to the Manes, they put a 彝. And so on. — Remember this, when reading the modern transcriptions of the following old Graphies, which have all been photographed from rare Chinese epigraphic repertoires, such as 稽古齋鐘鼎彝器款識 etc.

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The most frequent of all Symbols, is 𐎶 a right hand offering 𐎶, which is neither a flame, nor incense, but the smell of the offered meat, ascending towards the Ancestors.

Almost every time, beneath this symbol of offering meat, there is 𐎶 a sort of tear, symbol of the poured down libation of wine. Instead of the falling wine, they sometimes figure ● the splash of the wine having fallen on naked soil. This figure is rare, because it was ritual custom to pour the libation on grass, spread out or tied into a bundle, which was burned after the ceremony was over. There are many figures of this bundle of grass, sometimes graphically reduced to a 𐎶, or 𐎶, or anything else.





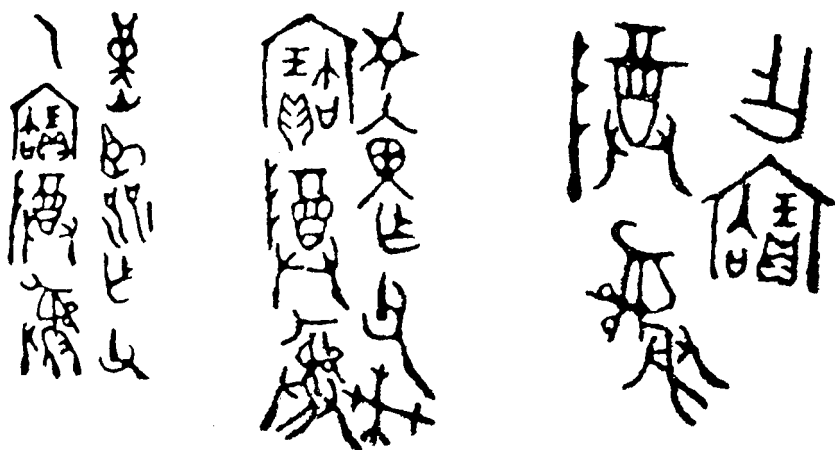
Ordinarily the son offering to his father (and ancestors) is represented 子 in an ethereal shape, which figures his being raptured and transported mentally in the presence of his Ancestors, by his filial love and desire to please them. Sometimes arms and legs of the son are figured.

The grandsons able to stand upright, are figured beneath the son (their father) holding up their hands in prayer. — The grandsons too young to stand upright, crawl between the legs of their father, oftentimes resembling frogs. — Sometimes the grandson is figured like the son, but holding a 纆 skein of yarn, symbol of the succession of generations.

A 二 added to the figure of a son or grandson, does not mean *two*. It is a sign of plurality meaning «All of them, as many as there are».



Sometimes the son does not offer ▲ the smell of the cooked meat, but the raw meat cut in slices, which are exposed on the shelves of a 且 dresser. A libation of wine is poured, as usual.



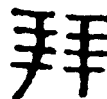
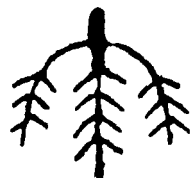
Besides ▲ the smell of meat and 丿 the libation of wine, three things are presented at almost all solemn offerings. These are .

- 1 圖 a box containing 玉 jade, 貝 cowries and 缶 pottery.
- 2 罍 an amphora of wine, presented by two hands, with a ladle.
- 3 紡 a distaff-load of textile fibres, with 2 or 4 hands spinning.

The idea is very clear The Ancients offered to their deceased Ancestors, all the things without which the living could not be; viz. valuables, money, vases, stuff for clothes, wine. Analyse the three figures above...

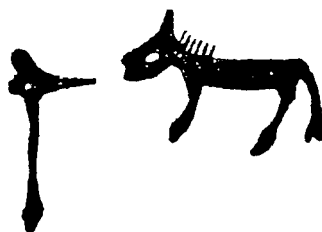


The 貝 cowries, current money of old China, are offered strung up, often in great quantities, as much as a man can carry with a pole. — In some texts, the strings of cowries are figured in a compendious conventional form.

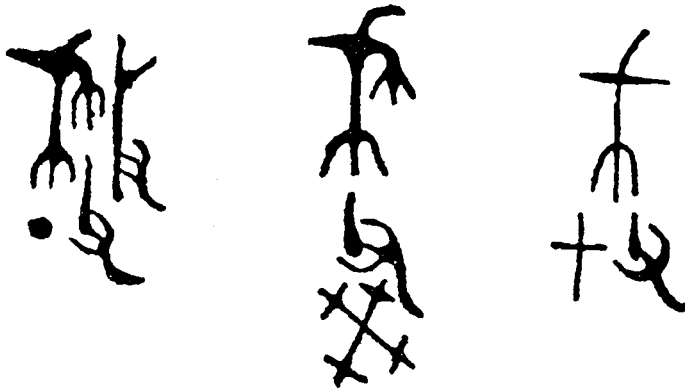


The offering of raw flesh is eventually figured by the living animal, and the flint knife or the prehistoric axe indicative of the killing of it.

When the animal is not figured, the mere knife in the hand of the son, denotes that he has killed an animal to be offered.



Sometimes the offering of raw meat is figured by the skinned hide of the victim fastened on a stake, accompanied by libations, etc.



The presence of the Ancestor to whom the offering is made, is ordinarily figured by 止 the heel of his foot; see Lesson 112 A. In modern Chinese, to say *in presence of*, is 在跟前 *before the heels of*. — Now we are able to interpret the whole of the following two inscriptions... (Left) In presence of my Ancestors, I offer raw meat, a libation, wine and tow... (Right) In presence of my Ancestors, I the son holding the flint knife, offer raw meat, libations, precious things, wine and tow.

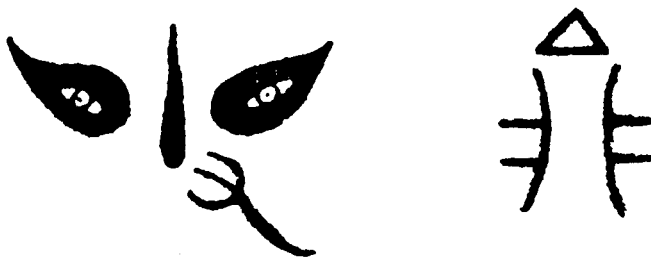




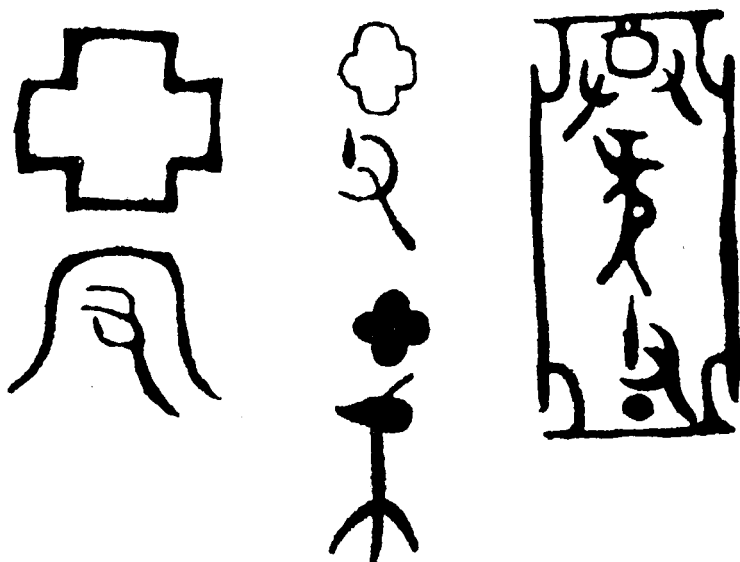
Sometimes the offering is presented to a foot-print, or to foot-prints of the deceased Ancestor. Now-a-days, as of old, the Chinese try to discern the foot-prints of the departed, on planks strewn over with sand or ashes. See above four figures showing the worship of foot-prints. In the first and second, there is one; in the third, there are two of them. In the fourth, the Ancestor has walked all around the offering, sniffing its smell. In the fifth, the legs of the Ancestor are visible. The frame which encloses three of these Graphies, will be explained on page 368.



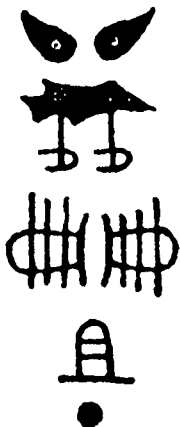
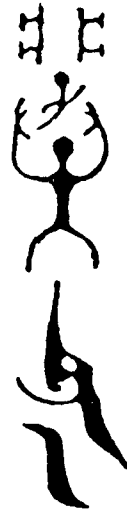
In some very rare cases, the Ancestor is figured standing, and the offering is presented to him directly. See above.



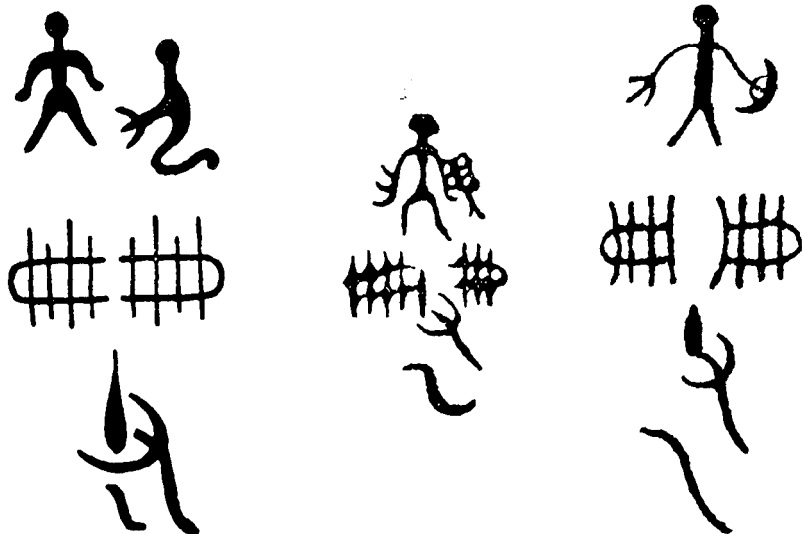
Sometimes the presence of the Ancestor is figured by his two eyes looking with benevolence at the offerings. As has been said on page 361, the benevolent eyes of the Ancestor are figured on the outer side of all ancient sacrificial vessels, staring at the offerers. Sometimes the two eyes are replaced by one triangle, symbolising *sight* in abstracto.



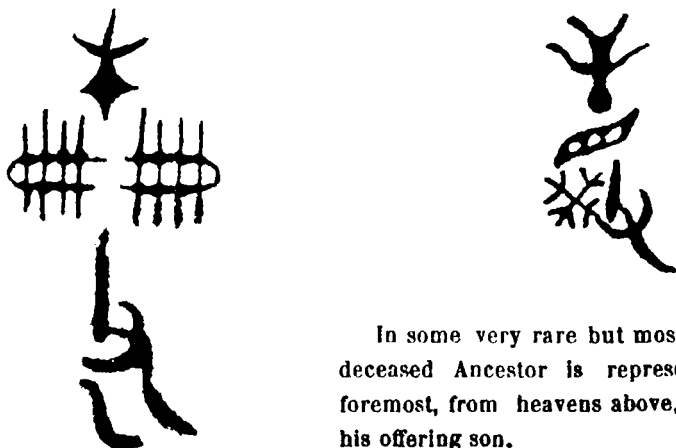
The temple of the deceased Ancestor, or rather the sacred niche from whence his transcendent influence is supposed to emanate, is figured by a frame, square or rectangular, often with inward curved angles.



Ordinarily the temple, and the presence of the Ancestor in the temple, are figured, either by a balustrade separating the nave from the sanctuary; or by the inlet to the sanctuary, a narrow pass between two or four pillars. All the supplicants, sons and grandsons, are standing in front of this entrance, the spot where the offerings are presented. — Hereby an excellent figure of the balustrade. In the sanctuary, the eyes of the Ancestor stare at the hide of the slaughtered victim, expanded on two stakes. In front of the entrance, raw meat and libation, as usual.



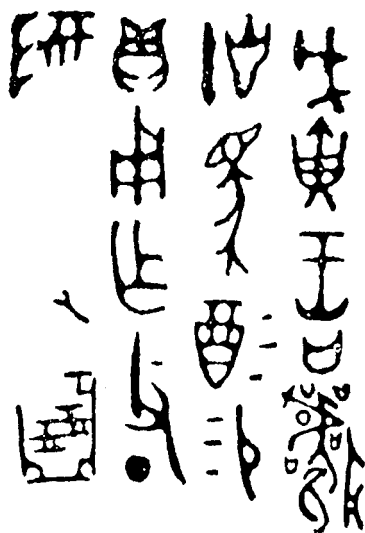
Some times, in a fit of rapture, the offering son is spiritually transported beyond the balustrade and the pillars, into the sanctuary, unto the very presence of the Ancestor. See above, on the left, the best figure Antiquity has bequeathed to us. It dates from the 2d dynasty (circa B.C. 1500), and shows a raptured son kneeling in presence of his standing father... In the two other figures, the raptured son carries cowries or meat (knife).

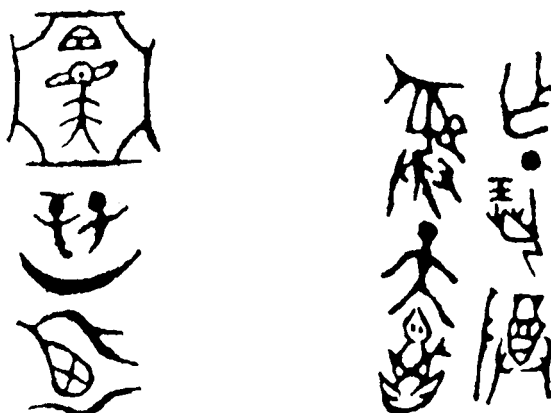


In some very rare but most precious figures, the deceased Ancestor is represented *diving*, head foremost, from heavens above, towards the hand of his offering son.



Sometimes the Ancestor is figured by a ghostlike silhouette, with a single eye, often surmounted by a triangle. I call your attention to the second line of the text reproduced beneath on the right, in which you have firstly a foot-print of the Ancestor, secondly his ghostly shade.





Now we are able to understand all the Graphies on top of this page, and others on the following pages...

Presentation of a new-born child, to the  $\Delta$  sight of his Ancestor.

Presentation of a new-born bthe, the fontanelle of whose skull is not yet closed, in the temple, with a libation

Presentation of twins, with offerings and libation.

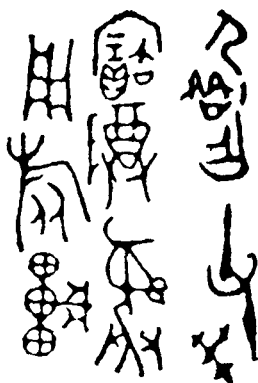
Presentation to the Ancestor, in his temple, of a pair of twins, brother and sister, with offerings.

In the presence of the Ancestor, after libation, offering of jade wine and tow, by the son, a grandson having recently been born.

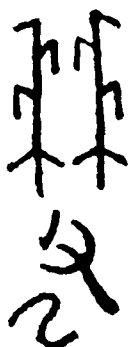




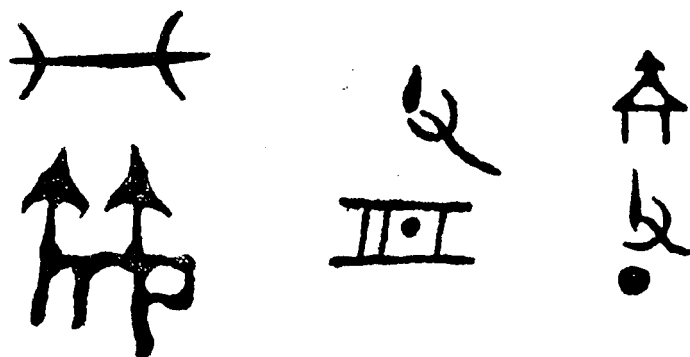
Offering of a banner. In the second figure, the banner is offered, with a libation, to thank for the apparition of a foot-print of the Ancestor, in the temple.



Presentation of a new carriage... with offering of bleeding flesh on a stake, in the first figure.. with the ordinary offerings, in the second figure.



Bunches of wheat are offered, to thank for the harvest.



To announce to the Ancestors, the fabrication of a bow and arrows, launching of a bark, building of a dwelling-house.



Offering to the mountains... to the clouds. — Invitation to the dragon to make the clouds burst and rain pour down.



This bronze plate, dating probably from the 20th century B.C., is the oldest specimen known of Chinese writing. It is not properly a text, but the enumeration of all kinds of animals killed in a great hunting. The document reveals... 1 that the shape of the primitive characters differed greatly from that of their derivatives... 2 that the principle of composition of characters, was always the same, from the beginning.



唯乙巳母  
尊鼎萬年  
子二孫二永寶用

On the day i-ssu, in presence of the deceased grandfather, the widowed grand mother (chief of the family) has offered, with wine etc., this bronze tripod, to last ten thousand years. Hoping that innumerable sons and grandsons will enjoy it for ever.



唯八月初吉  
辰在乙卯公錫  
旂僕旂用止  
鼎以日寶  
尊爾非子孫

In the eighth month, on the first auspicious day which was i-mao, the duke committed solemnly to the standard-bearers the new standards.

This tripod was cast to commemorate

the fact, and was presented before the tablet of the Ancestor of the clan, with the usual offerings... sons and grandsons worshipping in front of the sanctuary.

On the day *keng-shên*, the new emperor *Wu*-ting went to the eastern gate of the city, to salute the rising sun. On the evening of the same day, he ordered minister *Hu* to deliver five man-loads of cowries, to be presented with the ordinary offerings, as a token of gratitude for the prints of feet and hands of the deceased emperor *Hsiao-i*, which had been noticed in the ancestral temple, five times, during the 16 months of mourning. This vase was cast and placed in the sanctuary, to commemorate the fact. — B.C. 1273.

庚申王在東門夕

王格宰虎從

錫貝五拜用止以

癸酉十六月唯王

乙祀脚形手形五鼎

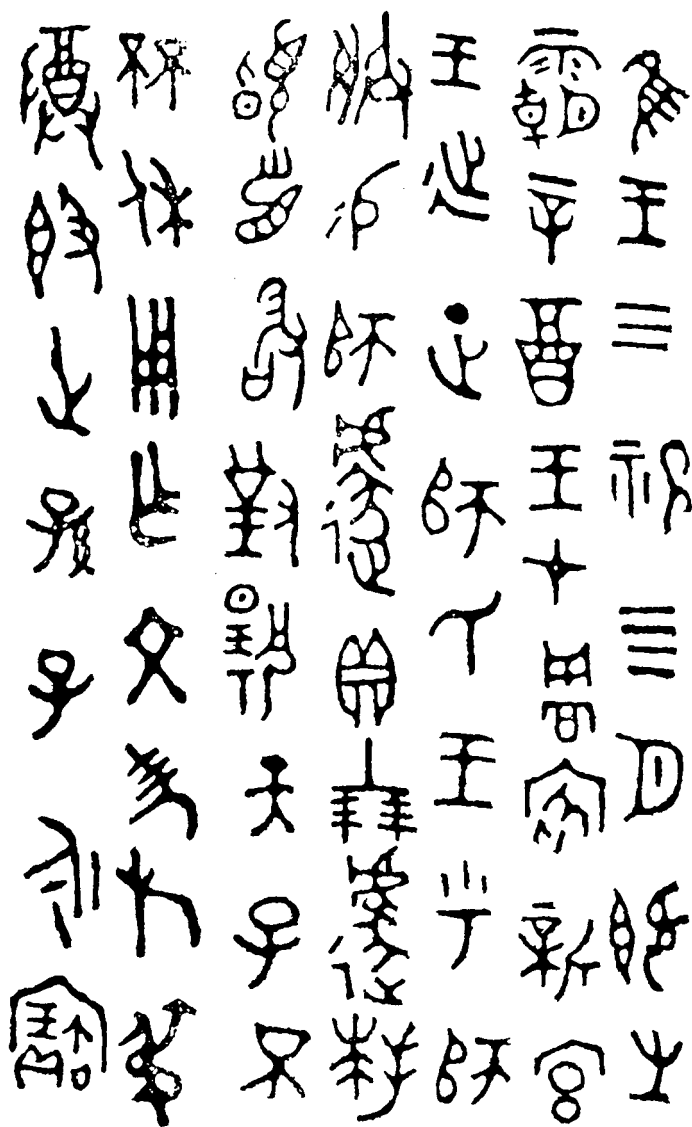
王伐許侯周公  
 謀禽祝禽手  
 擊祝王錫金百  
 禽用止寶爾  
 鏹

The emperor being about to wage war against the marquis of Hsū, the duke of Chou requested me Ch'in (the official conjurer) to anathematise the rebels. So I Ch'in made with my hand the comminatory gestures, and pronounced with my mouth the imprecatory words. Therefore the emperor gave me hundred ingots of copper (of six ounces each) as a reward. I Ch'in have employed the imperial gift, to make this vase, which I present to my Ancestors, with the ordinary offerings, in memoriam.

王伐許侯周公  
 謀禽祝禽手  
 擊祝王錫金百  
 禽用止寶爾  
 鏹



In the 9th month, the moon being full, on the day chia-hsü, the emperor having worshipped at the ancestral temple, sat down in the hall in which the archives were kept. The Grand-Director **Nan-chuang** having introduced **U-chuan** of **Lu**, the emperor ordered first the attendant registrar to take his tablets into his hands, and then dictated his will, as follows: «**U-chuan**, I invest thee with the charge of inspector of **Hu-fang**.» — Having thus been honoured and favoured by the Son of Heaven, I, their grandson **U-chuan**, have cast this urn, to gladden my glorious Ancestors. I hope it will be the jewel of my descendants, for ever. — 9th century B.C.



During the 3<sup>rd</sup> year of his reign (probably B.C. 768), in the 3<sup>rd</sup> month, the moon beginning to wane, on the day *hsin-yu*, the emperor staying at the new palace in the capital, feasted 適 *Chü*, the chief of the Literati. During the banquet, as he was in high spirits, the emperor proclaimed: «I give master *Chü* ten strings of cowries. . . *Chü* fell on his knees and thanked. — Having thus been honoured and rewarded by the Son of Heaven, I *Chü* offer this amphora with a basin, to the first Ancestor of my race, and place them in the ancestral temple, to be the hereditary treasure of my descendants.





唯王五月初  
吉丁亥周伯  
及仲偃父伐  
南淮既俘

During the fifth month (B.C. 675), on the auspicious day ting-hai, the emperor being at the capital Chou, received the spoils sent by count Pien and others, after having defeated the rebels south of the river Huai. There was some fine copper among the spoils. The emperor ordered it to be melted and cast into the form of this tripod, to be a jewel of his sons and grandsons for ever.

金用止實  
鼎其萬年  
子孫承寶

帝受元命天錫  
 帝盥用綏于神祇  
 罔弗各唯萬世無○



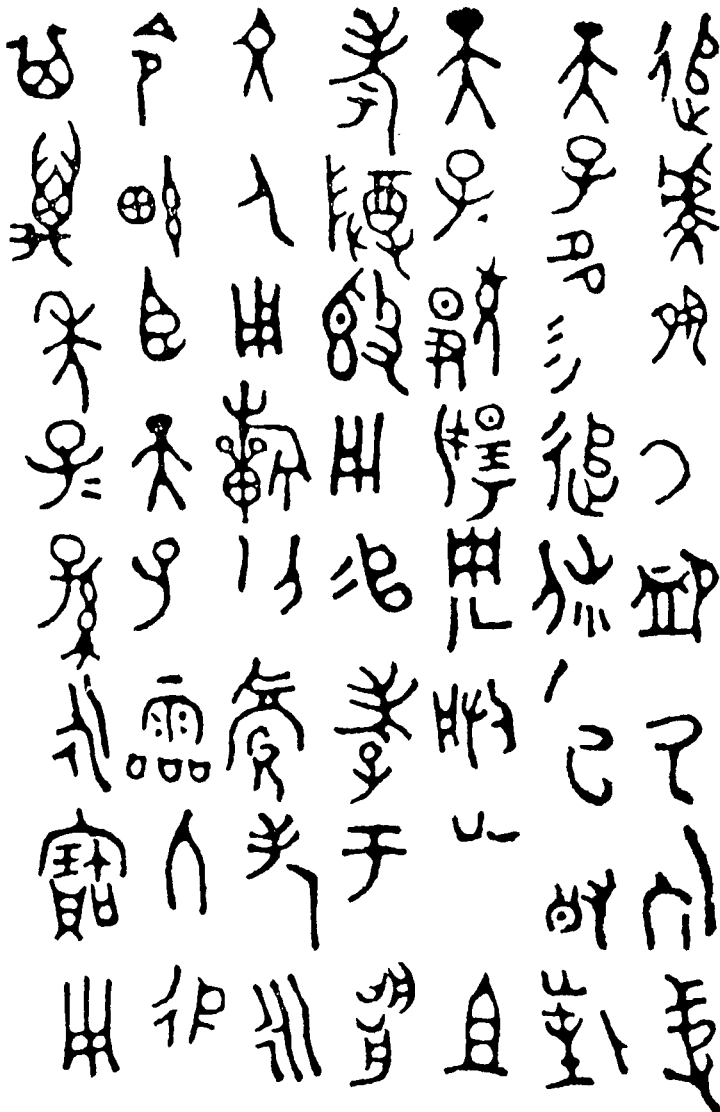
The emperor having received the prime mandate, the great gift of Heaven (imperial rank and dignity), on ascending the throne (B.C. 571) offers this precious basin, to the Spirits of heaven and earth, hoping they will prevent internal wars... To last during ten thousands of generations, for ever — [Take notice of the fifth character in the first line, the anthropomorphic figure of Heaven.]

唯甲午八月丙寅  
帝盥清廟止禮簋

吉蠲明神神覽  
是德俾帝萬年  
永綏受命

唯甲午八月丙寅  
帝盥清廟止禮簋  
吉蠲明神神覽  
是德俾帝萬年  
永綏受命

In the year chia yu (B.C. 567), the eighth month, on the day ping-yin, after purification, the emperor went to the temple, performed the rites, and offered this basin to propitiate the perspicacious Spirits. May the Spirits (of heaven and earth), knowing the virtue of the emperor, give him peaceful days during ten thousand years, and conserve him his imperial mandate for ever.



I 追 Chui belonging to the imperial clan, remember often with veneration and compassion, my Ancestors who died in battle for the service of the emperor. The Son of Heaven having bestowed great liberalities on me, I have cast in bronze and offer now to them this vase tun, as a token of my filial piety. May they bestow on me long life and durable prosperity... Made by me Chui, after the decease of emperor Ling (B.C. 545), to be the jewel of my family. — [Note thrice the anthropomorphic figure of Heaven.]

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 武  
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This is a fragment of a long document contemporary with Confucius, which I quote to show the shape of the characters in which the Confucian Canonics were first written. After having witnessed those clumsy figures, I suppose you will be rather lenient with the blunders committed by their interpreters. [See 4th French edition, pages 442-449.]

